OCTOBER 1988

48429 ● $2.95 IN USA ● $3.95 IN CANADA

guitar

FOR THE PRACTICING MUSICIAN

CLASSICS ISSUE

Joey 10-18-14

THE BYRDS
TRANSCRIPTION TO
EIGHT MILES HIGH

PINK FLOYD
DAVID GILMOUR
TRANSCRIPTION TO
ANOTHER BRICK IN THE WALL, PART TWO

RANDY RHOADS
TRANSCRIPTION TO
S.A.T.O.

QUEENSRYCHE
POSTER FEATURE
TRANSCRIPTION TO
QUEEN OF THE REICH

10
0 71896 48429 8

PLUS: NRBQ ● JIMMY VAUGHAN

MIKE VARNEY & SHRAPNEL RECORDS PRESENT:

PHOTO: WILLIAM HAMES

PHOTO: CHARLIE SAMUELS

PHOTO: PAT JOHNSON

PHOTO: PAT JOHNSON

LIVE RACER X

LIVE EXTREME VOLUME SH-1038
Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

GREG HOWE

SH-1037
This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

MARTY FRIEDMAN

DRAGON'S KISS SH-1035
As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work, and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.

JASON BECKER

PERPETUAL BURN SH-1036
As the other half of Cacophony, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork. Now, one year later, he's back with a solo album that some feel has set new standards in progressive music. A highly diverse player, Jason's album embodies brilliant compositions featuring highly structured and complex guitar lines.

VICIOUS RUMORS—DIGITAL DICTATOR SH-1033 (Lp Cass only)
Following up their brilliant deput LP, "Soldiers of the Night", Vicious Rumors makes an aggressive comeback featuring the dueling guitars of veteran Geoff Thorpe and newcomer Mark McGee. Strong songs and smoldering strings should keep the old fans more than satisfied and gain the band a great deal of new admirers as well.

APOCRYPHA—THE FORGOTTEN SCROLL SH-1034 (Lp Cass only)
Apocrypha play ultra-technical, progressive metal filled with unpredictably wild guitar passages. Incredible speed-picking and innovative arpeggios by Tony Fredianelli complement a tight rhythm section and powerful vocals. Apocrypha bridges the gap between neo-classical fusion guitar work and full-throttle vocal oriented metal.

STEELER w/Yngwie Malmsteen - SH-1007 / **TONY MACALPINE** "Edge of Insanity" - SH-1021 / **RACER X** "Street Lethal" - SH-1023 / **VINNIE MOORE** "Mind's Eye" - SH-1027 / **MACALPINE-ALDRIDGE-ROCK-SARZO** "Project: Driver" - SH-1028 / **JOEY TAFOLLA** "Out of the Sun" - SH-1030 / **CACOPHONY** "Speed Metal Symphony" - SH-1031 / **RACER X** "Second Heat" - SH-1032 / **KEEL** "Lay Down The Law" - SH-1014 (Lp Cass only) / **CHASTAIN** "Mystery of Illusion" - SH-1018 (Lp Cass only) / **VICIOUS RUMORS** "Soldiers of the Night" w/Vinnie Moore - SH-1020 (Lp Cass only) / **CHASTAIN** "Ruler of the Wasteland" - SH-1024 (Lp Cass only) / **DR. MASTERMIND** - SH-1029 (Lp Cass only)

To order - Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired. Please specify LP, Cass, or CD. Send check or money order to:
SHRAPNEL RECORDS INC. / DEPT. GH, P.O. BOX 42 / SEBASTOPOL, CA 95473
NO ORDERS OUTSIDE USA.

ALL TITLES ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC, UNLESS SPECIFIED OTHERWISE.

JERRY BEST

LION

PLAYS THE BEST.

G&L Interceptor Bass

G&L®

MUSIC SALES, INC.
2548 E. FENDER AVE., UNIT G
FULLERTON, CALIFORNIA 92631
(714) 871-4750

All G&L Guitars are American-made. Designed and manufactured by Leo Fender.
Leo Fender is not associated or affiliated with Fender Musical Instruments in any way.

"And I Wake Up Screaming,
Running My Father's Hardware Store."
KURT JAMES
Lead Guitarist,
Studio Musician.
WE UNDERSTAND.
Chandler
GUITAR COMPONENTS
CHANDLER INDUSTRIES, 590 19TH STREET, SAN FRANCISCO, CA 94107-3135
(415) 626-1742, FAX (415) 626-0671, TELEX 172022 COPYRIGHT JUNE © 1988 CHANDLER INDUSTRIES

OCTOBER, 1988
VOLUME 5 NO. 12

DEPARTMENTS

LETTERS TO THE EDITORS 4
IN THE LISTENING ROOM
Jimmy Vaughan 8
ROCK CLIMBING
Jay Jay French 12
PERFORMANCE NOTES 33
GUITAR SECRETS
Joe Satriani 49
ON TAP
Jennifer Batten 50
GUITAR IN THE 80'S
Randy Rhoads 94
GUITAR QUESTIONS 99
BASS SECRETS
Randy Coven 100
SOUND FX *Queen of the Reich* 101
THE VINYL SCORE 120
ON STAGE
Nitro 124
GIVEAWAY 125
NEW PRODUCTS 132
THE CALL BOARD 134
THE CHARTS 142

FEATURES

AL ANDERSON/NRBQ
By Bruce Pollock 16
THE ESSENTIAL ALBUM COLLECTION 29
ROGER McGUINN/THE BYRDS
By Bruce Pollock 58
POSTER FEATURE
QUEENSRYCHE
By John Stix
Photo by Cliff Lipson/Retna Ltd. 69
DAVID GILMOUR
By John Stix 76

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 34
S.A.T.O.
OZZY OSBOURNE
Guitar Transcription by Kenn Chipkin
Bass Transcription by Andy Aledort 35
EIGHT MILES HIGH
THE BYRDS
Transcription by Andy Aledort 51
ANOTHER BRICK IN THE WALL, PART TWO
PINK FLOYD
Guitar Transcription by Kenn Chipkin
Bass Transcription by Andy Aledort 87
QUEEN OF THE REICH
QUEENSRYCHE
Transcription by Andy Aledort 102

COVER AND CONTENTS PHOTO by Marc Bryan-Brown / Artist Pub.

Dear GUITAR,

I would like to thank you for printing "Satch Boogie" in the July '88 issue. Joe Satriani is an incredible guitarist. I can't believe the things he does with his guitar! I broke my wang bar trying to play it. I recommend picking up a copy of *Surfing with the Alien* for any guitarist. I bought it when it was first released and I was blown away! Since then I bought *Not of This Earth* which is just as good. Joe could be a source of inspiration to any style of player. I tip my hat to you, Joe Satriani.

Ben Obler
Hastings, MN

Dear GUITAR,

I think it's possible to assume that your July '88 issue could very well be the best issue that you guys have ever released. One issue containing musicians that are superior in their fields. Joe Satriani is, in my eyes, the greatest guitarist to come along since. . .since. . .ANYONE!! When I listen to him, I hear Van Halen, Gibbons, Vai, Di Meola, Clapton, etc. The list goes on and on. I'm not saying that he is a clone of any of these extremely talented individuals, I'm just trying to say that he is probably the best when it comes to any style of music. Kirk Hammett is THE speed metal guitarist. He just does not play as many notes as possible into one beat. He is very lyrical and expressive in what he does. Tom Scholz, though not my favorite guitarist, has made some wonderful pieces of equipment that have revolutionized the way guitarists play and sound. Vito Bratta. What can you say? Sure, you could pass him off as a Van Halen clone, but that would be way off base. So what if he uses the two-handed tapping technique that Ed made so popular. He does it well and with feeling, and that is what counts. To top it all off, a Lita Ford centerfold. Lita is probably the best female guitarist in the industry (as well as the best looking). She could blow away most male heavy metal guitarists with ease. Thank you GUITAR for such an exciting and informative issue of your magazine.

Jake Bell
Champaign, IL

Dear GUITAR,

After reading Chris Dierson's attack of Jeremy Price's letter, I could keep silent no longer. Mr. Dierson, you put your foot in your mouth on several points in your letter. To begin with, the whole point of Jeremy's letter was to point out the lack of variety, which you said had no basis. You then proceeded to insult the groups mentioned by Jeremy without bothering to look for support yourself. So far, the ratio of heavy metal songs to non-metal songs is approximately 2 to I, and of the groups mentioned, GUITAR has transcribed one R.E.M. song. The only reggae in GUITAR has been the few Police songs (two, I believe); most of the songs are hard rock, heavy metal, blues, and an occasional jazz song. This leaves out country, rockabilly, ska, flamenco, bluegrass, etc.

Also, the 'milestones of rock' you mentioned have already appeared in GUITAR, along with most of the rock classics by Hendrix, Page, Beck, and Clapton. So what's left is a lot of current metal favorites, by whatever band is the rage. And what do you know about style? Build upon the best of the best? That is absurd. I seriously doubt you could ever master Jimmy Page's style enough to build upon it. Even if you could, you're not developing your own style; you're making a carbon copy. Why would anyone want to hear you play every riff Clapton used when we have recordings of the original, and can see him live? Style is created by blood and sweat, not learned from a book.

Yes, the magazine is called GUITAR, not HEAVY METAL GUITAR, but no, solos do not have a lot to do with mastery of the guitar. Solos are a product of mastery of the guitar. Ask the masters. Soloing is inspired, not transcribed. You obviously listen to a very limited range of music, or you would know that many songs by groups such as R.E.M., the Smiths, Squeeze, Frank Zappa, Chet Atkins, Scotty Moore, U2, etc. are very complex and difficult, not endless chord progressions. You and any guitarist would be hard pressed to pick out the intertwined, winding, rhythmic tapestries of Keith Richards, or the burning, dexterous solos of Johnny Winter, or the masterful, complicated, complementary guitar of Glen Tillbrook of Squeeze, whose songs, by the way, rarely have less than seven chords in them. GUITAR definitely suffers from a lack of variety, but nevertheless, it is still the best magazine of its kind.

Steve Beckner
Elkview, WV

Dear GUITAR,

I salute you! I've been a subscriber to GUITAR since April '84 and I have all the issues since your start in November '83. It's been a thoroughly educational, informative four years and I always look forward to the next issue (and continue to do so). I play classical/acoustic fingerstyle guitar plus rock guitar (rhythm and lead) and bass guitar too, so your magazine has been a tremendous boost to my repertoire! In the GUITAR issue of October '85 you printed in the Current Events column a Request Line of guitarists and songs that should and/or will be featured in future issues. Well, you featured most of the guitarists that were listed and almost all of the requested songs (I7 out of 20) so far. You truly cater to the practicing musician! The GUITAR Classics is a tour-de-force example of your expertise. Well, have a good year, keep up the good work and thank you for the music and the words.

Loren Neufeld
Winkler,Manitoba

Dear GUITAR,

Thanks for a fantastic magazine!! GUITAR offers so many inspiring interviews and insights on the way people think and feel and how music relates to their lives. There is no way possible I could have progressed this far without the transcriptions and performance notes. My thanks and admiration to the whole staff. Especially Wolf Marshall's "The Classical Influence," March '88 and Ben Bolt's "Bourree in E minor." It's very challenging and different. I hope there is more where this came from.

Terry Jones
Montgomery, TX

Dear GUITAR,

I'm I8 years old and have been playing for nine years. I have been 'addicted' to your magazine since February '85, and I have to say it is the best. But lately in reading your magazine I have noticed that you guys have been interviewing the same people again and again. The same goes with your selection of songs to transcribe. If I wanted to know every song off *Whitesnake* or *Slippery When Wet* I would go out and buy their songbook. It would be great to see a wider range of metal transcriptions in your magazine each month. There are so many talented new metal guitarists out now and they deserve recognition, such as: Niko Arvanitis and Tommy Bolan (Warlock), Geoff Gayer and Carey Howe (Leatherwolf), Dave Prichard (Armored Saint), Andy La Rocque and Frankie Moon (King Diamond), Alex Skolnick (Testament), Gene Allen and J. Holmes (Lizzy Borden), and Gary Holt (Exodus). It would be great to see interviews and transcriptions by these people and others in the near future.

—Derek Hilliard
Huntsville, AL

SHARPEN YOUR AXE.

The new Edge pedal gives your guitar the power to cut through. For a sharper, crisper presence to your sound, plug into one today. And watch the sparks fly.

Manufactured in the U.S.A. with an exclusive 3-year limited warranty.
©1988 DOD Electronics

DOD
America's Pedal

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF
BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR
ANDY ALEDORT

MUSIC ARRANGERS
KENN CHIPKIN
WOLF MARSHALL

MUSIC ENGRAVER
WOJCIECH RYNCZAK

CONTRIBUTING EDITORS
JENNIFER BATTEN,
RANDY COVEN, BUCK DHARMA,
JAY JAY FRENCH, BARRY LIPMAN,
WOLF MARSHALL, BUZZ MORISON,
STEVE MORSE, ELLIOTT RANDALL,
JOE SATRIANI, BILLY SHEEHAN,
STEVE VAI, JEFF WATSON,
TOM 'T-BONE' WOLK

ART DIRECTION AND DESIGN
FRANK MORANO

ASSISTANT ART DIRECTOR
BRIAN AUSTIN

ARTIST
LAVON WELCH

PRODUCTION MANAGER
ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR
BARBARA SEERMAN

ACCOUNT EXECUTIVE
NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER
HOWARD CLEFF

DIRECTOR OF MUSIC
MARK PHILLIPS

DEALER SALES MANAGER
JOSH RIKELMAN

CUSTOMER SERVICE MANAGER
MELODY FIELDS

NEWSSTAND DISTRIBUTION
KABLE NEWS COMPANY, INC.

ABC
Audit Bureau Of Circulations

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $24.90 per year ($39.60 for two years) by Cherry Lane Music Company, Inc., 110 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 889, Farmingdale, N.Y. 11737-0001.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright (c) 1988 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

Dear GUITAR,
Boy, I really underestimated you. Please accept my apology. The Poster Feature of Lita Ford was great! I didn't think I'd ever see an article on a female guitarist and began to lose faith. The July 1988 issue of GUITAR restored my faith.

Robyn Metko
Appleton, WI

Dear GUITAR,
A few years ago when I was living in Atlanta, GA, I was at a Jim Wallace convenience store when who walks in but Steve Morse and T. Lavitz (keyboards for the Dregs). I stood there like a fool and didn't say a damn word. I'm sure T. knew I knew who they were, 'cause we stared at each other for a few seconds. Anyway, they left the store, climbed into a yellow Pantera and drove off. I've kicked myself in the butt for not saying anything. Steve, if you do see this letter, I wish I had said hello to you that night.

Eric Thomas
Elliott City, MD

Dear GUITAR,
I have just bought my first issue of your magazine (July '88). I was at the newsstand and I saw two GUITAR magazines. First, I looked at another one. It was plain and ordinary. Then I looked at yours. It was colorful with photos of some of my favorite musicians, sheet music of great songs, and articles about my favorite bands. I will continue to purchase your magazine. Keep up the good work.

Chris Hummel
Morgantown, WV

Dear GUITAR,
Due to all of the stupid, childish, corny, retarded, ridiculous, goofy, laughable, crummy, boring metal you continue to publish, I think you folks may need a reminder as to a few good non-metal bands: The Godfathers, Fetchin Bones, Robyn Hitchcock and the Egyptians, Opal, The Church, Sonic Youth, Guadalcanal Diary, House of Freaks, The Cure, The Silos, Drivin n' Cryin, Talking Heads, Hoodoo Gurus, Husker Du, That Petrol Emotion, Volcano Suns, Long Ryders, The D.B.'s, Love and Rockets, BoDeans, Go Van Go, R.E.M., Modern English, The Replacements, The Smiths, Love Tractor, The Method Actors, 10,000 Maniacs, Smithereens, U2, Camper Van Beethoven.

Steve Moore
Seattle, WA

Dear GUITAR,
Thank you a thousand times for the poster feature on Trevor Rabin in your June issue. I've waited for years to see him receive this kind of recognition in your magazine. Alas, I do have one complaint, directed to all interviewers in general: Why must you ask all the same questions that were asked in 1984? Reading interviews with Rabin, or any member of Yes, gives me a sense of deja vu. I'm sure that by now most of us have memorized the chronology of Cinema/Yes, and are more interested in where Rabin and the rest of the group will take us musically in the future. In all the articles I've read about Trevor Rabin since the days of *90125*, he has made his commitment to progress and originality very clear. It's time for his interviewers to emulate their subject.

Jill Ausbury
Fort Wayne, IN

Dear GUITAR,
Reading all the letters and record ads in the past few issues of GUITAR, I regret to say I think I know what the music of the future will sound like: fast and non-emotional. Now I am, myself, a player who loves and lives for speed (my influences include MacAlpine and Malmsteen) but I'm also trying to incorporate feeling into my solos. That's one of the things I like about MacAlpine and Malmsteen—they both have feeling and know when to use the right element of speed. To me, it's not how fast you play, it's how much of yourself you put into your playing. Listen to some classical music; a lot of classical music is fast (at some points) but it has a tremendous amount of feeling. That's what music is all about. Malmsteen, Moore, Lynch, MacAlpine and (Gary) Moore (to name just a few) illustrate what I'm saying. Get the best of both styles of playing; you'll get more self-satisfaction.

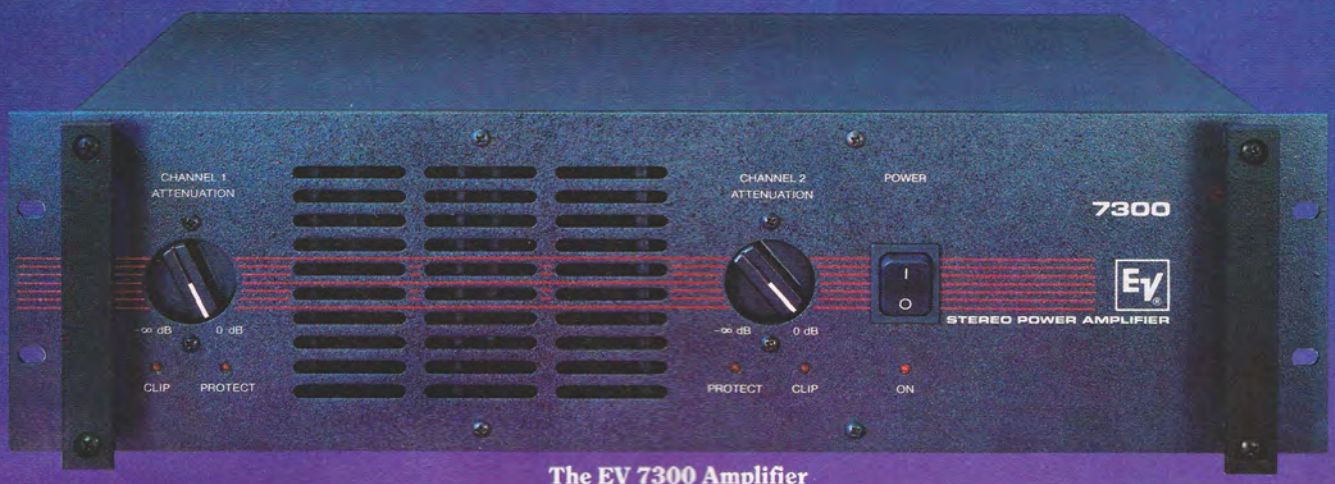
Kevin Jones
Knoxville, TN

Send Letters to: Letters, P.O. Box 1490, Port Chester, NY 10573

NEXT MONTH

5TH ANNIVERSARY ISSUE
EDDIE VAN HALEN
JOE SATRIANI
DAVE MUSTAINE
CARLOS SANTANA
THE YEAR IN ROCK GUITAR
WITH TRANSCRIPTIONS TO
BLACK AND BLUE
ALWAYS WITH ME,
ALWAYS WITH YOU
WAKE UP DEAD
SONG OF THE WIND

Finally, someone listened!



The EV 7300 Amplifier

Musicians have been telling the industry, for years, what they wanted in an amplifier. And, while the others were smiling and nodding, EV took notes. And created the 7300.

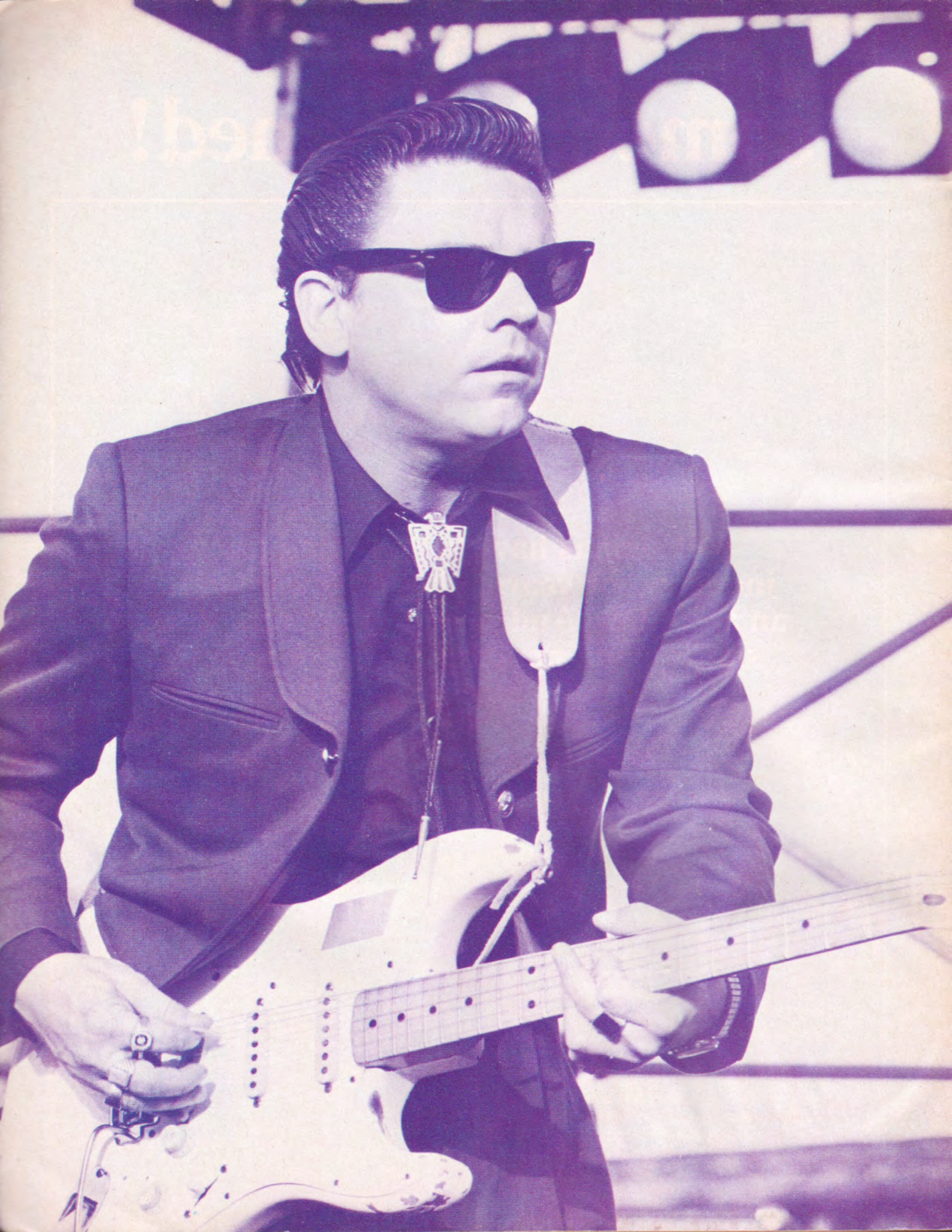
- **Easy, Onboard Biampability:** Choose any of 24 frequencies—50 to 100 Hz—using an optional APX plug-in module. Fourth-order Linkwitz-Riley 24-dB/octave filters offer smooth transition between drivers while maintaining phase between high- and low-pass outputs. The sharp slope minimizes signal misdirection to protect your drivers.
- **Rugged Reliability:** The 7300 deals effectively with heat with its 16 metal output transistors (total device power: 4,000 watts), a dual-speed fan, and oversize heat sinks. A sturdy steel chassis shrugs off the bumps and bruises of hard daily use.
- **Full Protection on Each Channel**—against RF interference, shorted loads, undue thermal stress, and excessive output voltage. Both amp and connected speakers are protected from on/off transient damage, subsonic signals, low ac line voltage, and dc voltage.
- **Power:** 300 continuous watts/channel into 4 ohms, 200 watts into 8 ohms. And 600 watts into 8 ohms at the touch of its bridge-mode switch.

The Electro-Voice 7300 amplifier. It's what you've been asking for.

Electro-Voice, Inc.
600 Cecil Street
Buchanan, MI 49107
(616) 595-6831

In Canada:
Electro-Voice Div. of Gulton Industries (Canada) Ltd.
345 Herbert Street
Gananoque, Ont. K7G2V1
(613) 382-2141

Electro-Voice®
EV®
a MARK IV company



JIMMY VAUGHAN

When it comes to rockin' the blues and putting blues in the rock, few touch the strings with the sensitivity of Jimmy Vaughan. A favorite of Hall of Famer, Eric Clapton, Jimmy is a founding member of the Fabulous Thunderbirds and a player with enough feel to turn any arena or old movie house into a down home juke joint complete with pool table, too much smoke and several clattering rows of Jack. In the Listening Room we did our best to make Jimmy feel at home by serving him some tasty snifters just the way he likes them, straight, with no chasers.

BY JOHN STIX

Tommy Noonan / Artist Publ.

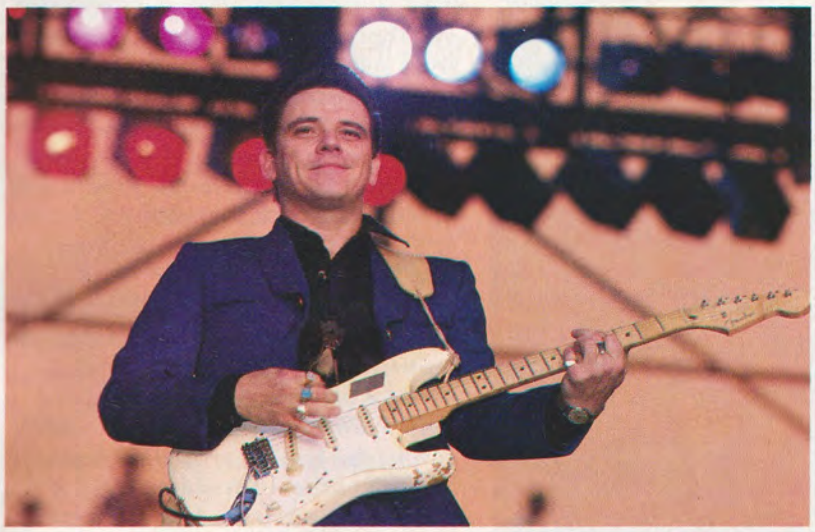
What makes the Thunderbirds fabulous (clockwise from top): Kim Wilson, Fran Christina, Jimmy Vaughan and Preston Hubbard.

1. "Born in Chicago" from *Bloomfield*, by the Paul Butterfield Blues Band/ Columbia

Back in the 60s it was Paul Butterfield and all the guys. When I was 15 I used to have a transistor radio and I would put it on my guitar pickup and make it come through my Fender amp so it would be loud. That's what I think of when I think of Paul Butterfield. Plus all the great guitar work. I dug the whole thing in general with those guys. I dug that kind of music. I like the guitar, the drumming, the bass, the harmonica. I was really kind of a blues snob. I was into Muddy Waters, the kind of stuff Butterfield got it from. I prefer that, but I like this stuff too. They were some of the first white guys I remember doing that. It sort of meant it was okay for me to do it.

2. "One Mint Julep" from *Bluesin Around*, by Kenny Burrell/Columbia

Is that with Jack McDuff? I used to get every one of those organ trio records that I could get. Right now I'm in the process of trying to find them again. I got all that Blue Note stuff again when it came back out. This was definitely one of the biggest influences on my playing. I've even gone as far as getting a Leslie cabinet and playing on records with a Leslie, trying to sound like an organ. What can you say about Kenny Burrell? He was always my favorite jazz guitarist, right from the first time I heard him. He was so bluesy. I love the blues. There's a lot of fantastic jazz players but he is my absolute favorite. It's his tone and his phrasing and everything about him. He is completely free to do whatever he wants to do. I would like to be able to play what I hear like he does. I think he can play everything he hears as he's hearing it. They call it jazz and blues and this and that but it's all the same thing; it's music.



Robert Teese / Starfile

Remember, I'm a guy who sits around listening to Hank Williams' "My Bucket's Got a Hole In It." To me that's good guitar playing.

3. "The Wham" from *The Wham of That Memphis Man*, by Lonnie Mack/Alligator

Wow, Lonnie Mack. I remember when I was a kid and that came out I bought that record and brought it home. That was a 45 that I used to play on 33 over and over trying to figure out exactly what he was doing. It was strange because he had a lot of hits around Dallas but I don't remember him ever playing

around here so I never got to see him. The only thing I ever saw was the picture of him on the album cover of "The Wham." I loved his tone and his wild ass guitar, but at the same time he was blues and he was my hero. "Chicken Pickin'," "Susie Q," "Memphis," of course. If you didn't know how to play "Memphis" in Dallas you weren't a guitar player. Nobody could play like him. They could play the notes and learn the licks and play the song but nobody sounds like Lonnie Mack except Lonnie Mack. He used a Magnatone. It took several years before I figured that out. It was like it was from outer space. I felt exactly the same way about Lonnie Mack when I first heard "Wham" as I did when I heard "Purple Haze" for the first time. Just what in the hell is that? It's so far out, the neatest thing you ever heard. You don't even know what it is. Plus it was called "Wham." Whoever named that knew what they were talking about. I can't say enough about Lonnie Mack. It sounds better than the guitar playing that's out now, when we're talking about what's popular on the radio. It had soul. I'm not saying that nobody has soul on the radio today because that would be crazy. When that record came out, the stuff that I liked had to have feeling. It had to be wild and it had to have tone on the guitar. Nowadays you don't hardly hear that. Robert Cray is doing it. Los Lobos is doing it. But the kind of records that are usually on the radio are all keyboard stuff and MIDI stuff. I probably sound like a dinosaur sitting here talking about it, but I just don't enjoy all of that. I like some of it. I thought the Peter Gabriel *So* album was good. He was like a soul band from outerspace. But it was somebody who had definitely been to Earth.

4. "You've Been in Love Too Long" from *Takin' My Time*, by Bonnie Raitt/Warner Bros.

That's one of my favorite songs by Bonnie. I love that kind of Memphis soul guitar. It sounds kind of like the stuff we did on *Tuff Enuff*, the same kind of guitar playing. I like it 'cause it sounds like a guitar. John Hall's got a good touch, the black rhythm in there and a great tone and feeling. I love it. I saw him on TV with her a few years back. I like Bonnie Raitt. I can't think of anything she's done that I don't like. With some artists it gets to where you just like the way they sound and it doesn't matter what they do. I'm that way about her.

5. "Since I've Been Loving You," from *Led Zeppelin III*, by Led Zeppelin/Atlantic

Is this Fleewood Mac? Is it Led Zeppelin? It sounds like somebody who doesn't know what kind of music they're trying to play. I like Led Zeppelin, some of their stuff. I don't like this. It sounds confused. It's everything I hate all at once. I think Page is a great guitar player. It's not fair to talk about somebody else's music. It's their music, so what do I know about it? Personally, it just sounds like one day they decided they wanted to play the blues and they couldn't. It's lack of direction and too notey. It's whatever flips your switch. If it sounds good to you then it must be good. That's the way I look at it.

6. "Railroad Steel" from *Georgia Satellites*, by Georgia Satellites/Elektra

That's the Satelittes. I like them. But that's not the way I would do it. I don't like that kind of guitar tone. It's too Les Paul-y and distorted for me. I use that sound too sometimes, but not like that. I prefer not such a rough tone. I like an ice pick sound that can hum as opposed to a comb and a piece of paper over it.

7. "Bring It on Home to Me"from *Too Late to Stop Now*, by Van Morrison / Warner Bros.

I dig Van Morrison. I always did. I like the guitar playing. I don't know who it is. I like Van Morrison because to me he sings what he feels and he don't care what anybody else thinks. He wants to

Continued on Page 26

BEDROCK

The Tone That Kills.

It has finally arrived- The all-tube, all-American Made amplifier that possesses the crushing monster tone of a *very* '80's "hot rod" amp, yet can sing sweetly like a vintage "Tweed" amp.

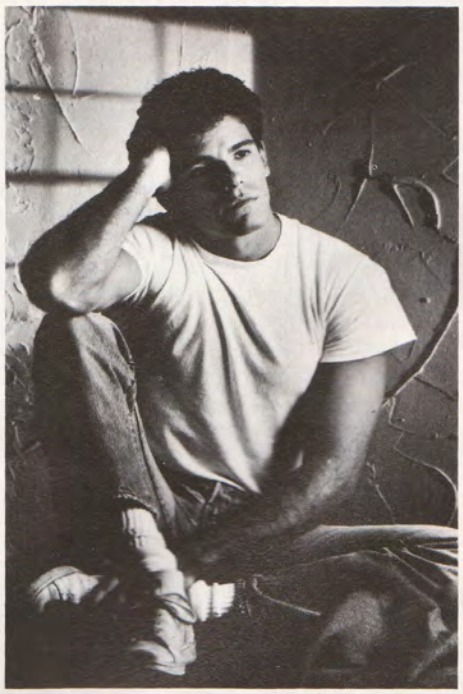
Bedrock is here! More tones than you thought possible in a tube amp- from soft, clean acoustic guitar to raging humbuckers- the Bedrock has the versatility. Our exclusive "Tone Shift" circuitry makes it all possible- Instantly foot-switchable; from warm to wild- only in a Bedrock.

We build Bedrock's for the long run-Baltic Birch Plywood, 60 gauge steel chassis'- welded and burnished to a smooth finish- Bedrock tubes, in matched sets- exclusive Bedrock series J drivers- All in a hand built amp- Now available in custom vinyl coverings- Red Lizard, Blue reptile, White Leather- You name it!

Bedrocks are owned by some great musician, among them; Aerosmith, Marshall Crenshaw, Earl Slick, Smashed Gladys, Rick Rubin(The Cult) and many more!

BEDROCK
P.O. Box 7168
Nashua,N.H.
03060
(603)888-3878

What a difference a year makes.



Every musician has a choice. You can wait for your big break, hope it comes, and hope it's something you can handle. Or you can make your own break—by getting the finest, most *practical* music education available. Doing it right may not take as long as you think.

If your music is worth a year of your life, the most challenging and productive year you could spend anywhere is waiting for you—at the acclaimed Grove School of Music in Los Angeles. Grove students have come from more than 40 countries to launch their music careers in the world's busiest entertainment center.

Twelve different one-year programs are offered at Grove. They are highly systematic, giving you the intensive precision education you'll need to cut through the competition as a versatile composer, arranger, instrumentalist, singer, or recording engineer. Dramatically expanding your knowledge of musical styles, harmony, and the latest technology, the Grove School of Music has one constant mission: preparing you to meet the real demands of today's music industry. That's why all Grove instructors are working professionals with proven ability to make a living in music.

If you want to make a living doing what you love, find out what a difference a year can make. Send us the coupon below, and we'll send you information on courses of study, financial aid, degree programs, and more. Or call us at (818) 904-9400. You'll begin to see why Grove graduates are the lifeblood of tomorrow's music.

Grove
SCHOOL OF MUSIC

Building careers in music.

Grove
SCHOOL OF MUSIC

MAIL COUPON TO: Grove School of Music, 14539 Sylvan Street, Van Nuys, California 91411

PLEASE PRINT:

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

PHONE ( ) _____

I'd like to know more about the programs checked below:

- ☐ Bass Program
- ☐ Composing and Arranging Program
- ☐ Film/Video Composing Program
- ☐ General Musicianship Program
- ☐ Guitar Program
- ☐ Keyboard Program
- ☐ Percussion Program
- ☐ Professional Instrumental Program
- ☐ Recording Engineering Program
- ☐ Songwriting Program
- ☐ Synthesizer Program
- ☐ Vocal Program

GPM 1088

THE DEAL

By Jay Jay French
(as told to Bruce Pollock)

When a rock phenomenon is happening, like a Boston sound, a San Francisco sound, an LA sound, a CBGB/New York sound, if you happen to be in the right place at the right time and you have a good following, you could probably get a feel that you may be the next in line to be part of this phenomenon because people are talking about it, your manager is being contacted. The power towns like L.A., San Francisco and New York tend to have a lot of business people anyway and you tend to get buzzes like, hey, guess what, so and so is going to come down tonight. That's always floating around. Usually you'll kind of feel a vibe. But I will say this, a band should have its dreamers, the guys who believe everything in the world that they're told, because some nights in your dressing room when you're just waiting for something to happen, he'll be the guy who comes in with a story because he kind of believes it, even though of course nothing will happen. But you also need that guy in your group or a manager who is savvy enough to know when something is really happening. It doesn't happen by magic; you have to pursue it to a certain degree, have your tapes done, have them out, have a big following so there's a reason for someone to come to see you. And there's always the famous Van Halen story where Ted Templeman comes down to see them at a little bar in L.A. It was raining that night and there were 20 people in the club and in walks Ted Templeman. Here they were the biggest L.A. band and of all nights that's the one he picks to walk in. But that's the night he fell in love with them.

If you're the one band in Butte, Montana and your manager has done his job sending tapes to A&R guys, and they make a point of flying to some Godforsaken town somewhere, you know they're coming to see you. Even so, A&R guys always keep a poker face. The worst thing an A&R person could do is give away how he feels. It destroys his ability to negotiate. But there's also the good cop/bad cop A&R routine, where one of them will love you and the other won't. It's the oldest game in the book. What will happen is, after the set the A&R guy will shake hands with everybody, 'I love you, babe, we'll be in touch.' And if he's real, he'll call you the next Monday. 'Yeah, I really like the band. Do you have a tape? I really have to listen some more. Really liked it though.' What did the other guy think? 'Well, see, that's why I need a tape. He wasn't that crazy about it, but let's not worry about that. You send me the tape, some photos, let me listen again.' So you send in a tape and a week later: 'Good songs, I like them. You got anything else? No. Tell you what, when you get some new songs, definitely stop by.' They'll never tell you you suck. They'll always say keep sending in material.

If the A&R guy thinks the band is good and he really does want more tapes, your manager may be able to say, 'I need $5,000 for a demo. Can you arrange it?' And the A&R guy, if he's serious, will arrange for money and a local studio. The basic deal is they then have first right of refusal because they're committing the money. If you get that, that's a feeling that the label is very interested in you. And knowing that you have some sort of developmental deal, you can take that a long way. If you're a really good band you can turn that into a publicity machine. It's a story. If the band is well known live and hasn't been signed you can tell the local radio stations that you're dealing with that something is happening. Now you're talking tangible. Then you make your demo and they decide.

A friend of mine's band made a four song demo for a major label and everybody wanted the band; the label listened to the demo and decided they didn't like it. And then all of a sudden nobody wanted the band. When the big corporations said they weren't interested, all the other ones said, well if they're not interested, why would we be interested? A&R guys will play the tape for a lot of people, because if it bombs you want to go, 'Well, he thought it was good; she thought it was good; the President thought it was good—don't look at me.' God forbid you bring in a project and everybody hates it and it bombs. You can just kiss your ass goodbye. That's why you rarely see the President of a label flip out and hammer a band home when no one else likes it. Usually by the time you get to be President of a company, you're not even listening to what's on the street anymore so you don't have to take that chance.

Most A&R guys are very secretive if they like you, 'cause they don't want it to

Continued on Page 131

Born of Rock.
ampeg
SS-140
SS-150
SS-150
Ampeg • 1400 Ferguson Avenue • St. Louis, MO 63133

An Amazing Story!

THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple technique is for all musicians.

by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a B♭ had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

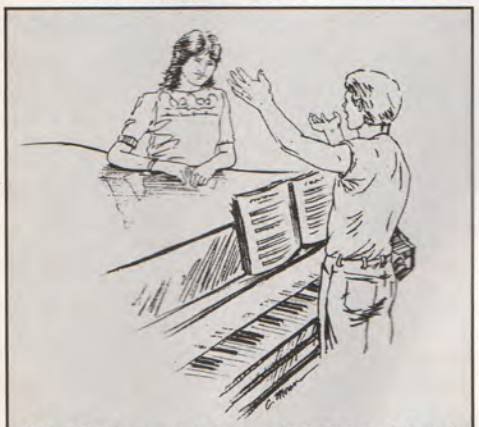
I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.



"How in the world do you do it?" I exclaimed. I was totally boggled.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

This is Perfect Pitch.

GET STARTED!

Mail to:
American Educational Music Publications, Inc.
Music Resources Building, Dept. H32
Fairfield, Iowa 52556

✓ Check it out

☐ Send me a *FREE* PERFECT PITCH REPORT with more info.

☐ *I want to get started!* Send me Burge's **Perfect Pitch Ear-Training Course**™ on a **40-DAY FREE TRIAL BASIS**. (Basic Course includes short handbook plus two easy 70-minute audio cassettes of Burge's famous Seminar.) I understand that I may use the Course at *no risk* for a full 40 days. At that time I must feel I am completely satisfied with my results and I am gaining personal music benefits or I may return everything for a prompt refund. Enclosed is $39.95 plus $3 shipping.

☐ *I want it all!* Enclosed is $59.95 plus $3 shipping. Send me Burge's complete **Perfect Pitch SUPERCOURSE**™ (same as Basic Course, above, plus two 60-minute **Color Hearing "Help Me" Tapes**™ with additional instructions for faster results). *FREE BONUS:* Also send me Burge's 90-minute tape on Relative Pitch (a $14.95 value) ABSOLUTELY FREE with my **Perfect Pitch SUPERCOURSE**™

Make check or money order payable to: American Educational Music. Canadians may remit Bank or Postal Money Order in U.S. funds.

Please allow 3-4 weeks for delivery. For rush service (one week from our warehouse) add $2 (total $5 shipping) and write *RUSH!* Foreign orders (except Canada) add $5 (total $8 shipping) for air service. U.S. funds only. Iowa residents add 4% tax.

Name _____

Address _____

City _____

State _____ Zip _____

I prefer to charge my ☐ VISA ☐ MasterCard.

Card # _____

Exp. Date _____

Signature _____

For fastest service:
Call Our 24-hour Order Line:
☎ (515) 472-3100

Give Your Phone Rebate Code ➡ H32
You'll get a 50-cent rebate for your call when you give your Phone Rebate Code (above) and charge your Course to Visa or MasterCard. Call *NOW—day or night!*

© 1987 American Educational Music Publications, Inc.

THE BIG INTERVIEW

In his 16 year stretch with the World's Greatest Bar Band, Big Al and his trusty Tele have run the fretboard gamut from sweet country textures and trad-jazz musings to complex flat and finger-picked stylings to shield-the-children's-ears-Molly rock 'n' roll.

Introduction by Rock Stamberg *Interview by* Bruce Pollock

It's after 11 p.m. on a school night and they still haven't hit the stage yet. Big Al's Telecaster, Joey's well-worn Danelectro Longhorn bass, and Tom's drums await the arrival of Terry's punching bag/Clavinet to signal the beginning of the festivities. NRBQ will defend their title again tonight as World's Greatest Bar Band in another smoke-filled establishment. If it's a good night and a good crowd Al Anderson and Terry Adams will go full tilt, armed with an onstage arsenal that may or may not include "Smackaroo," "Who Put the Garlic in the Glue?," "When Things Was Cheap," and/or "Wild Weekend." Professionally winging-it, the fab four will go to places that have only been hinted at in the studio; eschewing a set list is the only way to travel. Until about four years ago, NRBQ regularly supplied audiences with a chance to "stump the band" by way of their infamous Magic Box, a colorful former milk crate covered with painted-on question marks, that would make the rounds during the show until everyone in the audience had a chance to drop into it a written song title from any era of music, and whatever titles the band pulled out, they HAD to play. Consider the range and perspicacity of a band that could move on any given night, from Frank Sinatra's "It Was a Very Good Year" to a truly possessed "Spinning Wheel," to a heartfelt "Sink the Bismark." Suffice it to say, that by the time the New Rhythm & Blues Quartet's volatile revue winds down, long after midnight, mere mortals in attendance will have found their suspicions of euphoria to be fully substantiated.

"If we were playing the same set for 16 years, I tell you right now, I'd be working in a pet shop."

NRBQ's ring-leader is definitely Terry Adams, whose assault on the senses begins with his coat-of-many-colors wardrobe and never quits. Proceeding directly to his keyboards, his heady brew of Jerry Lee Lewis meets Jerry Lewis at Thelonius Monk's house can only be diluted by his urge to recite a poem, or to make resident Cabbage Patch doll, Danny-boy, do the limbo under a microphone stand. As far as elocution, Terry's rarely topped his near-classic reading of "You're Over the Hill, Boys" (with piano accompaniment) as delivered on various stages during the summer of '86. But true devotees of the Q know it would not be wise to ever underestimate Al Anderson. While seeming to fan the fires by going whichever way the wind may blow, Big Al's hurricane season always looms near. His amazing sonic pallet is even more remarkable considering the wide range of

THE WORD IS OUT

with Ibanez Digitally Controlled Processors

Musicians around the world are discovering the practicality and flexibility of Ibanez programmable effects pedals. Guitar Player product specialist, Paul Rivera, summed it all up in his August issue review by stating; "the DCP line certainly has pushed the concept far forward of any other brands on the market."

Steve Farris and Tracii Guns represent just two of the many influencial players to recently discover the flexibility of DCP processing. Here's what they have to say:

STEVE

STEVE FARRIS

Generally, footpedals don't have enough sonic quality to pay attention to them. But I needed some small, very portable, stuff to write with. When I got the DCP system, I expected it to be just "OK". But after plugging it in, I was quite surprised.

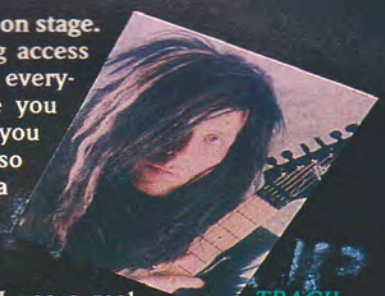
The unit had some very cool sounds, and lots of capabilities. I run the PDS1 Distortion unit with the "Punch" up really high, anywhere from 75 to 90. The "Edge" and "Attack" parameters vary quite a bit more. I run the "Attack" in the 30-60 range and the "Edge" in the 10-25 range depending on the amp and guitar.

The DCP system is like a mini version of some of my more sophisticated equipment. It's a small, very portable device that can change all the effects from one footswitch. Plus its' sounds are fun to play through. That's just what I wanted.

PDS1	ATTACK	DIST.	PUNCH	EDGE	LEVEL
DISTORTION	50	99	90	15	25

TRACII GUNS

I really like using pedals on stage. I like the idea of having access to the parameters and everything on stage, because you never know, every place you play sounds different so you have to EQ yourself a little differently, or adjust the intensity of the delay.



TRACII

For more of a texture, I use a real fast slap back just for a little warmth. As far as using a chorus or flange, I use a Modulation Delay when I'm running in stereo, using two amps.

Every guitar player should have to use these to fill out the colors of guitar playing. The sound is unbelievable. You can plug into anything and the sound is so clean; that's what I like about it.

PDD1 SLAP BACK	D. TIME 86	D. RANGE 03	REPEAT 20	D. LEVEL 10		
PDM1 CHORUS	D. TIME 34	D. RANGE 02	REPEAT 30	D. LEVEL 70	WIDTH 34	SPEED 20

Ibanez

For a full color catalog, send $2.00 ($3.00 in Canada) to Ibanez DCP, Dept. GE3 P.O. Box 886 Bensalem, PA 19020 • 3221 Producer Way, Pomona, CA 91768-3916 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada; 6969 Trans Canada Highway, Suite 105, St. Laurent, Quebec, Canada H4TIV8

music that NRBQ commands. Playing his trusty Fender Telecaster with minimal effects, he effortlessly glides between sweet country textures, tight trad-jazz musings, complex flat and finger-picked stylings, and lots of wild, shield-the-children's-ears-Molly rock 'n' roll. Pat Metheny has admitted that he can't figure out how Big Al does it. Maybe it's just the moment. Big Al's had a whole lotta moments in his sixteen years with the Q. All it takes is the crack of Tom Ardolino's mammoth snare, combined with Joey Spampinato's humming bass din, to pump him into heart attack form.

NRBQ is usually tagged as a bunch of guys travelling the great Northeast playing their self-styled 'omnipop' without a care in the world. They've also been accused of intentional negligence when it comes to the departments of image, direction, and sales & promotion. Reportedly surly when confronted with such claims, the Q responds by pointing out that they must surely be one of the hardest-working bands in the business, playing over 200 nights every year, including annual jaunts to Europe and the West Coast. The fact that they have only recently resolved a five year-old contract dispute with the late Albert Grossman's Bearsville empire, finally freeing the band to record a new album, lends credence to the band's contention that they actually do aspire to upward-mobility.

Which brings us to NRBQ's recorded output. Although their last studio album proper, 1983's *Grooves in Orbit*, failed to bring multi-platinum riches to the group, they have persevered on projects with such diverse talents as country music legend Skeeter Davis (also Spampinato's wife), and articulate wrestling mogul Captain Lou Albano, who is also notable for once having been the band's manager. NRBQ's sizeable vinyl catalog was recently complemented by the release of their first-ever live recording. Entitled *God Bless Us All*, the album represents an impromptu set of both new and classic Q faves, with no overdubs or alterations made to the proceedings that transpired. True fanatics will also want to hunt down some of their more inspired moments, from the frantic polka-from-Mars jig "Daddy-O," to *Kick Me Hard*'s quasi-reggae/bop favorite "It Was a Accident."

All of which goes to suggest that NRBQ pulls some kind of weight out there, not all of it belonging to the 300 pound Big Al. They roll on with the same steady lineup that they've had for years, occasionally adding a horn section, and always inviting others to play with them. John Sebastian, Keith Richards, Ringo Starr, Bonnie Raitt, Jerry Garcia, and many others have been known to share the stage or studio with members of the band; the quartet continues to promise the release of a new studio album via their Red Rooster label (distributed by Rounder Records) in the near future and Al Anderson is reportedly readying his first solo release since joining the group.

Now if they'd just get a little more sun. . .

NRBQ has been thought of at different times as the Ultimate Bar Band or the Best Unknown Band in the World, some kind of secret hip affliction of the very rich or the very jaded. Do you find these labels condescending, when in actuality all you want to be is the richest band in the world?

Financially, it could always be better. But it's an ideal life for a musician. I wouldn't want to change anything, just get more money. There's never enough zeros. When things get really bad is when we get good. We've been pretty close a couple of times; the *Yankee Stadium* period was pretty hot—good P.R. and stuff. There've been other good periods, too, but we don't have to have a record to have a good period. We have a situation where we got real big overseas; we got a lot of records coming out there; we stay busy enough so that we're not down if there's no record here. I can smell our time coming. I think we could keep it in check so we wouldn't lose the magic. We might get lazy. That's all that would happen. I hate to tour in the summer myself, because I hate to sweat. I love to lay back in the summer. I want to buy one of those astronaut suits that stays 68°all year round. But when we make it, I'm gonna keep it light, that's for sure. I'm not going to go out and buy a brand new PA system worth $800,000. I'm gonna keep the exact same things I got now. Spend 20 grand on it, keep the rest. Don't need a new guitar. I've had the same one for ten years, so I'm gonna stick with that, just refret it.

The Q in a queue (from L): Terry, Big Al, Joey, Little Tom, Tom.

Vinnie Zuffante/Star File

How do you handle the intricate dynamics of your legendarily eclectic setless sets?

We don't start with the same song, we don't finish with the same song—you never know what's going to happen, it's all spontaneous. There's certain songs we know we're going to do; we don't know when they're going to be, but we've been playing together for so long you could just turn a certain way and you're going to know what's gonna happen. You can just feel it. In the beginning we were much less attentive to the audience than we are now. Back then we didn't care what the hell we played. If we wanted to be weird for the whole set and not relate to the audience, period, we would do that. Now we're much more aware of the vibe in the room. You have to keep working; if you take too much time off you lose your continuity. The bands that take off for three months every year, they're just perfecting one set that they're going to keep on doing over and over again. So to keep our spontaneity we have to play a lot, to know what he's going to play next, to get that feeling; if we stop much more than a month we won't be able to have that. I'll tell you right now, if we were playing the same set for 16 years, we wouldn't have lasted. I tell you right now, I'd be working in a pet shop.

Al and Joey on stage: "Our Fake Book is in the head."

Ebet Roberts

But what is required to move so effortlessly from country to rock to jazz to r&b without missing a beat?

You just hit the switch. Jazz you just switch it over to the old mellow tone. Country music you know you're going to be down on the bottom of the neck.

Same with good rock and roll. You could be anywhere in all of them for solos. I use an echo and a chorus. I have a wall of boxes. I tune down a lot. I tried to play pedal steel for a year. Impossible. Being from Connecticut, it just doesn't work. All those pedals, the volume pedal, three levers, this hand, that hand, everything working all the time. You gotta be able to be mathematical, know where the note's gonna go; you can't just pick it up. You gotta know what you're doing. Just in the last three years I've gotten my own style together. If I want to learn a little riff, I'll try to copy it. I'll seek out bits and stuff but I don't go that far. It's more a matter of the confidence part. I can pull this off, no problem. That's a good attitude to have. I used to do more what I was told. Now, soon as I did a solo album, I had a lot more power and confidence. Before, I didn't think my playing was right, then when I started gettting confident I actually got to be that good to myself. I can't remember when it happened, but I just remember it happening. No need for self doubt. Just go in there and say you're the best and by golly, you will be.

How strenuous are your rehearsals?

We don't even have to rehearse anymore, really. You could just be in a hotel room and Terry could play the song, we all have pretty much perfect pitch, and we could actually play it that night without having played it on an instrument that day. Our fake book is in the head. Not too often does anyone have to stop anyone to say, play this here. It's pretty much just go ahead. Longevity is the key to that, plus you have to have respect for the others so you don't have to wish under your breath that he was playing something else.

What kind of music did you start out playing?

My first bands were r&b—black bands, black clubs, organ trios. They didn't even have a rhythm section; it was guitar, keyboards and drums, three nights a week at the Red Ash in Hartford. Sundays at the Rockabye would be a big jam session from 5-9. The place was owned by a group called the Nightriders; they had some hits and they bought this club and called it the Rockabye and from 5-9 we were always hanging out there. It was a lot better to go over in front of black people than white people, 'cause you know that black people know you're laying something down. White people could just be there for the occasion. If you go over in a black club and you're white you feel like a million bucks.

Who or what switched you onto the guitar?

One of the biggest things in my life was the James Burton solo on "Hello Mary Lou." Maybe the most influencial solo ever played. I didn't know you could bend a note that far. I never knew you could buy strings you could bend. It took me until 1968 to find out you could buy light gauge strings. Burton was amazing. I saw him on the *Ozzie & Harriet Show*, backing up Ricky Nelson. He was something. His style influenced me as much as his playing. You had to hear him play "Suzie Q" and "Hello Mary Lou." You could file right out right then; it was all over. I was big into Chet Atkins. It took me years to find out Chet was playing fingerstyle. I just thought he was using a thumbpick; I couldn't figure that out. My first guitar had a little cowboy on it. I was a good guitar player for my age, probably the best around, not because I was so good, but because there was no one else in my town.

Has anything of significance happened guitarwise since then?

I wasn't that well educated musically when I joined the band in the 60s; the others have every record ever made. All my influences are guys from the 50s and there's not many

You're a Musician. You're Language is Music and BBE is Your Essential New Tool!

You speak through your instruments and your songs. No ordinary words can convey all the complexities, the joy, the pain, the ideals and the dreams. Only your music can do that. But how does the music you hear in your head fight its way through a morass of electronics to reach the ears of your audience without losing some of your meaning? ***BBE IS THE ANSWER!***

BBE will become your indispensable companion in the recording studio, the radio station, the club and concert stage. BBE will reveal the richness of your texture, the nuances, the subtleties, the inner meanings in your music. Your artistic presence will be more vivid the colors in your sound more vibrant. The crystalline clarity of your music will be triumphantly unveiled!

James Burton albums you can buy. I got Chet Atkins records where he played on the sessions. He's a lot better as a session guy than on his own records. He has some records on Mercury by the Carlisles that will fry your brain. I'm big on Muddy Waters; Hubert Sumlin is one of my favorite guitar players in the world. He's a master. Taj Mahal is one of the great masters. I respect Eddie Van Halen a lot; Pat Metheny's got his own thing and does it well. Otherwise, in the 70s there's nothing to discuss; it's non-existent. Even Van Halen wore thin on me after a week. At first I thought it was the greatest thing I ever heard, then after a while I got tired of it. Southern rock? Get it out of my life. I like chicken picking guys. I love Lonnie Mack. I'm not at all affected by the blues guitar of 60's and I can't stand the people that were. Especially these guys from England, without naming names, that became gods and stuff, because of all the stuff they stole off of our guys here. All of a sudden they're like these great guys because they know how to sustain notes. Not many of them knew how to play very well at all; in fact, I'll bet Hendrix was the only guitar player I have respect for out of the 60s at all. That guy Alvin Lee—I never heard a guy play so many notes and not put nothing down. Zeppelin had more on the ball, but I don't know if I ever want to hear "Stairway to Heaven" again. They had something happening at least, when I look back on it. But at the time I didn't like them either; I didn't like sustained guitars. Steve Ferguson is probably the greatest rock and roll guitar player I ever heard. He was the previous guy in NRBQ. I don't know why he left. He's on the first two NRBQ Lps on Columbia. He came back for a while and it was a two guitar band in 73-74. I took the back seat. I definitely learned a lot from him, just listening to him on records. He'd be three guys on one solo. He'd play a solo where he'd have three different

Bob Leafe

personalities, all amazing. He has an album out now on his own label. He was something scary.

I assume you're equally up to date on the latest guitars?

I used to live and breath guitar, sleep with it; the whole nine yards when I was a kid. Now I don't practice at all. I have an old Danelectro since 1960. I have one of those baritone guitars developed by John Sebastian. I've had a Guild X-175 jazz axe since 1960, and a '53 Tele that I took off the road. It was getting too far gone. It's mad at me now; it doesn't play as good since I put it away. I play a '53 reissue now. I also got an amp to go with the guitar; the same day I got the guitar I also got one of those super Reverbs, dark brown, 1962. I always wanted a Gretsch 6120, with a bee-jeeber in the middle of it; now the guy in the Stray Cats got one and took all the fun out of it.

Songwriting seems to have become your new passion.

I never wrote much till I got the publishing deal with Bug Music and bought a DX7 three years ago. That opened up a whole new world. I'd only written 8-10 songs up until that point, then I wrote 50 in the last two years. A lot of them are

BBE Goes on Jackson "BAD" Tour

The superb musicians in the Michael Jackson Band have a new tool to help them provide the musical framework for Michael Jackson's unique artistry. Music director Greg Phillinganes, Rory Kaplan, chief designer of keyboard systems and Chris Currell, guitarist and synclavier specialist, all have BBE 802's in their rack's for the tour. They love the marvelous clarity, definition and sheer musicality BBE provides.

Wherever There is Music and Sound, BBE Plays A Vital Role:

Electric and Acoustic **Guitars,** sound clearer, cleaner with BBE. All the skill in your fingers comes through in the music.

Keyboards Synthesizers take on a new realism. Percussive and plucked sounds are uncannily clean and sharp. Chords are rich and fully-textured, each note in the chord retaining its integrity. BBE puts clarity, verve and vitality into the unique sound of the classic Rhodes piano.

Vocalists and Soloists BBE is for everyone using microphones — singers, saxes, horns, flutes, whatever. You'll hear all the texture of the sound, all the rich harmonic structure. All the essence of your music.

Recording Studios home and professional. On individual tracks, multitrack down to two track, cassette duplication and mastering, BBE brings out the full spectrum of sound and gives a superb, professional result.

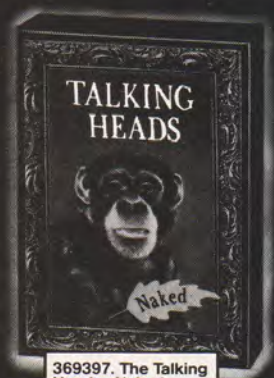
Percussion The snap of the drums, the ping and sizzle of the cymbals never sounded so real as with BBE.

Stage and Club Sound systems are wondrously improved with BBE. Disco's leap into life. The vitality, presence, texture and realism of the performance shine through.

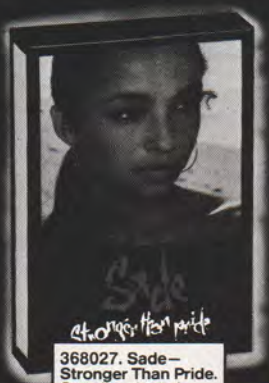
Radio and TV stations all over the world are broadcasting with BBE for richer, fuller, cleaner sound and a presence that commands and holds the audience.

BBE™ 5500 Bolsa Ave., Suite 245, Huntington Beach, California 92649
714-897-6766 • 800-233-8346 (USA) • 800-558-3963 (CA)
In Canada contact Daymen Audio, 3241 Kennedy Rd. #22 Scarborough, Ontario M1V2J9 or call 416-298-9644

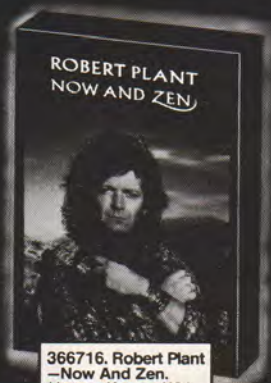
12 HOT HITS FOR A



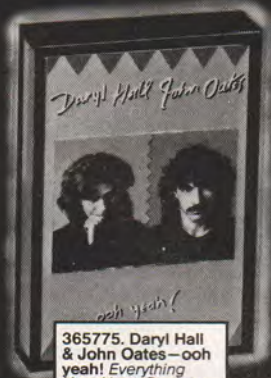
369397. The Talking Heads—Naked. *(Nothing But) Flowers; Blind;* etc. (Fly/Sire)



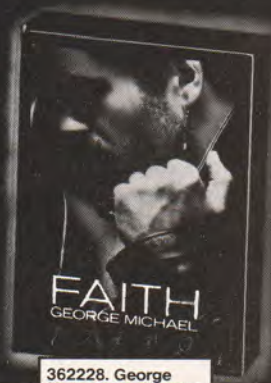
368027. Sade—Stronger Than Pride. *Paradise; Love Is Stronger Than Pride;* etc. (Epic)



366716. Robert Plant—Now And Zen. *Heaven Knows; White, Clean And Neat;* etc. (Es Paranza)



365775. Daryl Hall & John Oates—ooh yeah! *Everything Your Heart Desires; Downtown Life;* etc. (Arista)



362228. George Michael—Faith. *Title Cut; Father Figure;* etc. (Columbia)

3 ...To The Power Of Three	367805 GEFFEN	*BELINDA CARLISLE* Heaven On Earth	362129 MCA	*JONI MITCHELL* Chalk Mark In A Rainstorm	366419 GEFFEN	*TINA TURNER* Tina Live in Europe	●†366898 CAPITOL 396895	*JOAN JETT AND THE BLACKHEARTS* UP YOUR ALLEY	368340 CBS ASSOC.	*NEW ORDER* SUBSTANCE	†361071 QWEST 391078
SINEAD O'CONNOR The Lion and The Cobra	367086 CHRYSALIS	*KEITH SWEAT* Make It Last Forever	●365544 ELEKTRA	*CHER*	362665 GEFFEN	*MEGADETH* So Far, So Good...So What	365510 CAPITOL	*MIDNIGHT OIL* DIESEL AND DUST	●366153 COLUMBIA	*U2* The Joshua Tree	354449 ISLAND
PEBBLES	●364737 MCA	*TAYLOR DAYNE* Tell It To My Heart	364711 ARISTA	Good Morning Vietnam Original Motion Picture Soundtrack	366443 A&M	*AC/DC* Blow Up Your Video	366161 ATLANTIC	*TOTO* THE SEVENTH ONE	366138 COLUMBIA	*PEABO BRYSON* POSITIVE	●365957 ELEKTRA

GEORGE HARRISON CLOUD NINE	365494 DARK HORSE									*JERRY HARRISON* CASUAL GODS	367003 SIRE
10,000 MANIACS IN MY TRIBE	361600 ELEKTRA									*BRYAN FERRY* BETE NOIRE	362459 REPRISE
MICHAEL BOLTON THE HUNGER	●361451 COLUMBIA									*PAUL CARRACK* One Good Reason	362517 CHRYSALIS
WHITNEY HOUSTON WHITNEY	356154 ARISTA									*DOKKEN* Back For The Attack	363457 ELEKTRA
DEPECHE MODE Music For The Masses	362574 SIRE									*CHEAP TRICK* LAP OF LUXURY	368050 EPIC
MORRIS DAY DAYDREAMING	●367110 WARNER BROS.									*GREAT WHITE* ONCE BITTEN	358994 CAPITOL
BIG PIG BONK	368258 A&M									*MORRISSEY* VIVA HATE	●368233 REPRISE/SIRE
L.L. COOL J Bigger And Deffer	356378 DEF JAM									*TEENA MARIE* Naked To The World	●368209 EPIC
KROKUS Heart Attack	368365 MCA									*BASIA* TIME AND TIDES	368043 EPIC
BRENDA RUSSELL GET HERE	367714 A&M									*GREGORY ABBOTT* I'll Prove It To You	367029 COLUMBIA
ROBIN WILLIAMS A Night At The Met	●366963 COLUMBIA									*JOAN BAEZ* RECENTLY	366450 GOLD CASTLE
LINDA RONSTADT Canciones De Mi Padre	362640 ASYLUM									*THE SMITHS* Strangeways, Here We Come	362582 SIRE
YES BIG GENERATOR	361170 ATCO									*R.E.M.* DOCUMENT	361139 I.R.S.
GRATEFUL DEAD IN THE DARK	357087 ARISTA									*HEART* BAD ANIMALS	356667 CAPITOL
EXPOSE EXPOSURE	354472 ARISTA									*TESLA* Mechanical Resonance	352732 GEFFEN
HUEY LEWIS AND THE NEWS—FORE!	347955 CHRYSALIS									*POISON* Look What The Cat Dragged In	347229 ENIGMA
BANGLES Different Light	342105 COLUMBIA									*BARBRA STREISAND* The Broadway Album	342097 COLUMBIA
WHAM! MAKE IT BIG	330902 COLUMBIA									*WHITNEY HOUSTON*	334391 ARISTA
U2 The Unforgettable Fire	337659 ISLAND									*FOREIGNER* Agent Provocateur	331967 ATLANTIC
PETER GABRIEL SO	345777 GEFFEN									*MÖTLEY CRÜE* Theatre Of Pain	336719 ELEKTRA
CARLY SIMON Coming Around Again	352229 ARISTA									*AC/DC* WHO MADE WHO	345371 ATLANTIC
PRINCE Sign 'O' The Times	†355115 PAISLEY PARK 395111									*STRYPER* To Hell With The Devil	351825 ENIGMA
ROBYN HITCHCOCK AND THE EGYPTIANS GLOBE OF FROGS	367847 A&M									*FLEETWOOD MAC* Tango In The Night	354902 WARNER BROS.

Classics of the 50's, 60's & 70's

347187-397182. The Great Roy Orbison All-Time Greatest Hits. (Silver Eagle)

347526. The Doobie Brothers—Minute By Minute. (Warner Bros.)

348110-398115. Buddy Holly—From Orig. Master Tapes. (*Digitally Remastered*—MCA)

349803. Van Morrison—Moondance. (Warner Bros.)

350645. Rolling Stones—Sticky Fingers. (Rolling Stones)

351924. Traffic—The Low Spark of High Heeled Boys. (Island)

351957. Yes—Fragile. (Atlantic)

353094. Bob Dylan—Blood On The Tracks. (Columbia)

353102. Jimi Hendrix—Are You Experienced? (Reprise)

357616-397612. The Best Of The Doors. (*Digitally Remastered*—Elektra)

358812. Best Of Dave Mason. (Columbia)

359828. Grand Funk Hits. (Capitol)

362368. Stevie Wonder—Innervisions. (Tamla)

365528-395525. Grateful Dead—Grateful Dead. (Warner Bros.)

367102. Joni Mitchell—Court and Spark. (Asylum)

306589. Linda Ronstadt Greatest Hits, Vol. II. (Asylum)

308049-398040. Creedence Clearwater Revival Featuring John Fogerty—Chronicle. 20 greatest hits! (Fantasy)

313445. John Lennon/Yoko Ono—Double Fantasy. (Geffen)

319996-399998. Motown's 25 # 1 Hits From 25 Years. (Motown)

320911. Joe Cocker's Greatest Hits. (A&M)

324350-394353. The Who—Quadrophenia. (MCA)

327742. The Best Of Kansas. (CBS Assoc.)

340810. The Doors—L.A. Woman. (Elektra)

342113-392118. Ricky Nelson—All My Best. (Silver Eagle)

342501. The Byrds Greatest Hits. (Columbia)

343657-393652. Chuck Berry—The Great Twenty-Eight. (Chess)

344457. The Best Of Procol Harum. (A&M)

345157. Jethro Tull—Aqualung. (Chrysalis)

345843-395848. The Temptations—25th Anniversary. (Motown)

346445-396440. Beach Boys—Made In U.S.A. (Capitol)

346536. The Monkees—Then & Now. (Arista)

365833. The Steve Miller Band—Book Of Dreams. (Capitol)

201772. Steppenwolf Gold—Their Greatest Hits. (MCA)

209973. Cat Stevens—Teaser And The Firecat. (A&M)

214650. Blood, Sweat & Tears Greatest Hits. (Columbia)

219477. Simon & Garfunkel's Greatest Hits. (Columbia)

239863. Billy Joel—Piano Man. (Columbia)

244459. Santana's Greatest Hits. (Columbia)

246868. Jim Croce—Photographs & Memories—His Greatest Hits. (Saja)

257394. Bruce Springsteen— Greetings From Asbury Park, N.J. (Columbia)

260638. Chicago's Greatest Hits. (Columbia)

262311-392316. Frampton Comes Alive. (A&M)

269209. Boston. (Epic)

269365. The Best Of The Band. (Capitol)

269605. Loggins & Messina—The Best Of Friends. (Columbia)

277954. Steely Dan—AJA. (MCA)

231670. Janis Joplin's Greatest Hits. (Columbia)

279133. Meat Loaf—Bat Out Of Hell. (Epic)

286914. Fleetwood Mac—Rumours. (Warner Bros.)

286948. Eagles—Hotel California. (Asylum)

291021. Supertramp—Breakfast In America. (A&M)

291385. America's Greatest Hits. (Warner Bros.)

291435. Led Zeppelin IV. (Atlantic)

291484. Deep Purple—Machine Head. (Warner Bros.)

291526. Emerson, Lake & Palmer—Brain Salad Surgery. (Atlantic)

291864-391862. Woodstock—Original Soundtrack. (Atlantic)

292243. Jackson Browne—The Pretender. (Asylum)

292284. James Taylor—Sweet Baby James. (Warner Bros.)

292326. Cheap Trick At Budokan. (Epic)

293597. Led Zeppelin—Houses Of The Holy. (Atlantic)

294603. Buffalo Springfield—The Best of Buffalo Springfield Retrospective. (Atco)

294629. Iron Butterfly—In-A-Gadda-Da-Vida. (Atco)

296939-396937. Harry Chapin—Greatest Stories—Live. (Elektra)

SQUEEZE BABYLON AND ON	360974 A&M	*AEROSMITH* Permanent Vacation	359075 GEFFEN	*JUDAS PRIEST* Defenders Of The Faith	324632 COLUMBIA	*DAVID LEE ROTH* SKYSCRAPER	365130 WARNER BROS.	*OZZY OSBOURNE* Bark At The Moon	323675 CBS ASSOC.	*BILLY IDOL* VITAL IDOL	360107 CHRYSALIS
LYNYRD SKYNYRD BAND LEGEND	361303 MCA	*TWISTED SISTER* STAY HUNGRY	328369 ATLANTIC	*BARBRA STREISAND'S* Greatest Hits, Vol. 2	321380 COLUMBIA	*QUIET RIOT* Condition Critical	328245 PASHA	*QUIET RIOT* METAL HEALTH	320630 PASHA	*NEIL DIAMOND* Hot August Night II	†362277 COLUMBIA 392274
AC/DC For Those About To Rock We Salute You	312389 ATLANTIC	*ELTON JOHN* Live In Australia Melbourne Symphony Orch.	†358929 MCA 398925	*PRETENDERS* THE SINGLES	362541 SIRE	*LYNYRD SKYNYRD BAND* Southern By The Grace Of God	†368357 MCA 398354	*STEVE WINWOOD* CHRONICLES	362525 ISLAND	*BILLY JOEL* KOHUEPT (IN CONCERT)	†361972 COLUMBIA 391979
BILLY JOEL Greatest Hits Vols. 1 & 2	†336396 COLUMBIA 396390	BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	339846 COLUMBIA	BEST OF THE KINKS 1977-1986	†345314 ARISTA 395319	*THE POLICE* Every Breath You Take... The Singles	348318 A&M	*GLORIA ESTEFAN & MIAMI SOUND MACHINE* LET IT LOOSE	356279 EPIC	*GEORGE THOROGOOD & THE DESTROYERS* BORN TO BE BAD	365502 EMI-MANHATTAN

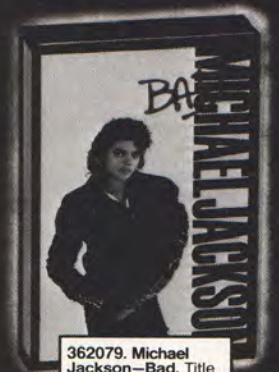
Selections marked with a ● are not available on CD.

†Selections with two numbers count as two selections—write each number in a separate box.

COOL PENNY

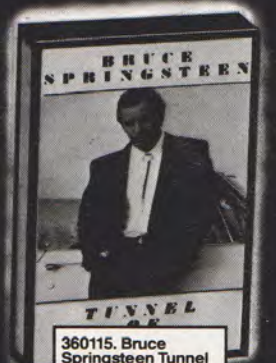
plus shipping and handling with membership. Details below.

Plus a chance to get 2 more cassettes or records FREE!



362079. **Michael Jackson—Bad.** Title Cut; *The Way You Make Me Feel;* more! (Epic)

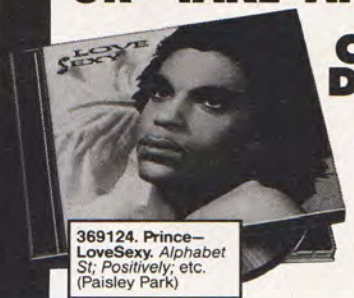
361519. **INXS—Kick.** *Need You Tonight; Wild Life;* more! (Atlantic)



360115. **Bruce Springsteen Tunnel Of Love.** Title cut; *Brilliant Disguise;* etc. (Columbia)

OR—TAKE ANY 6 COMPACT DISCS FOR 1¢

plus shipping and handling, with membership



369124. **Prince—LoveSexy.** *Alphabet St; Positively;* etc. (Paisley Park)

See the special CBS Compact Disc Club offer below

JAMES TAYLOR Never Die Young	365189 COLUMBIA	*WHITESNAKE*	355362 GEFFEN	*STING* ...Nothing Like The Sun	†361675 A&M 391672	Introducing The Hardline According To Terence Trent D'Arby	361618 COLUMBIA	*TIFFANY*	361402 MCA
STEVIE WONDER CHARACTERS	362343 MOTOWN	*EARTH, WIND & FIRE* Touch The World	362210 COLUMBIA	*ROBBIE ROBERTSON*	362152 GEFFEN	*THE CURE* Kiss Me, Kiss Me, Kiss Me	†356196 ELEKTRA 396192	*DEBBIE GIBSON* Out Of The Blue	359927 ATLANTIC
ORCHESTRAL MANOEUVRES IN THE DARK BEST OF O.M.D.	367755 A&M	*BILLY OCEAN* Tear Down These Walls	365825 JIVE/ARISTA	*THE SMITHEREENS* GREEN THOUGHTS	367748 ENIGMA	*PRINCE* "Purple Rain"	328435 WARNER BROS.		
BARRY MANILOW SWING STREET	363655 ARISTA	*ART GARFUNKEL* LEFTY	367011 COLUMBIA	*MADONNA* YOU CAN DANCE	362657 SIRE	*THE KINKS* The Road (Live)	366146 MCA		
JETHRO TULL The Crest Of A Knave	360040 CHRYSALIS	*MICK JAGGER* PRIMITIVE COOL	359901 COLUMBIA	*DIO* DREAM EVIL	357913 WARNER BROS.	*THE CARS* DOOR TO DOOR	359521 ELEKTRA		
SUZANNE VEGA Solitude Standing	356287 A&M	*DAVID BOWIE* Never Let Me Down	355834 EMI AMER.	*JUDAS PRIEST* PRIEST...LIVE!	†356188 COLUMBIA 396184	*OZZY OSBOURNE* Randy Rhoads Tribute	†355636 CBS ASSOC. 395632		
REO SPEEDWAGON Life As We Know It	352666 EPIC	*GEORGIA SATELLITES*	351718 ELEKTRA	*CYNDI LAUPER* TRUE COLORS	347153 PORTRAIT	*BEASTIE BOYS* Licensed To Ill	351692 DEF JAM		
VAN HALEN 5150	343582 WARNER BROS.	*STEVE WINWOOD* Back In The High Life	346957 ISLAND	*JUDAS PRIEST* TURBO	342303 COLUMBIA	*ANDREAS VOLLENWEIDER* Down To The Moon	346643 CBS		
RATT Invasion Of Your Privacy	336511 ATLANTIC	*ROBERT PALMER* RIPTIDE	341305 ISLAND	*OZZY OSBOURNE* ULTIMATE SIN	335844 CBS ASSOC.	Bob Marley & The Wailers—Legend	337857 ISLAND		
Twisted Sister Come Out And Play	341230 ATLANTIC	*DIRE STRAITS* Brothers In Arms	336222 WARNER BROS.	*INXS* Listen Like Thieves	340281 ATLANTIC	*PAUL YOUNG* The Secret Of Association	335646 COLUMBIA		
ANITA BAKER RAPTURE	344622 ELEKTRA	*SIMPLE MINDS* Once Upon A Time	340398 A&M/VIRGIN	*JOURNEY* Raised On Radio	344242 COLUMBIA	Best Of J. Geils Band Flashback	●339424 EMI AMER.		
EUROPE The Final Countdown	351122 EPIC	*BOSTON* THIRD STAGE	349571 MCA	*QUIET RIOT* QR III	346593 PASHA	*RATT* Dancing Undercover	349563 ATLANTIC		
LOVERBOY WILDSIDE	359208 COLUMBIA	*SAMMY HAGAR*	357467 GEFFEN	*MÖTLEY CRÜE* Girls, Girls, Girls	355990 ELEKTRA	*FABULOUS THUNDERBIRDS* HOT NUMBER	357178 CBS ASSOC.		
TALKING HEADS Stop Making Sense	329938 SIRE	*FOREIGNER* Inside Information	364018 ATLANTIC	*RUSSELL HITCHCOCK*	367730 ARISTA	*JODY WATLEY*	354514 MCA		
JOHNNY HATES JAZZ Turn Back the Clock	367813 VIRGIN	*HENRY LEE SUMMER*	367243 CBS ASSOC.	*THE CHURCH* STARFISH	367235 ARISTA	*BRYAN ADAMS* INTO THE FIRE	353946 A&M		

Here are the hottest hits of the season from the Columbia Record & Tape Club! Join now and get any 12 cassettes or records for only a penny! Just mail the application together with your check or money order for $1.86 as payment (that's 12 selections for only a penny, plus $1.85 to cover shipping and handling). In exchange, you agree to buy 8 more albums (at regular Club prices) in the next 3 years—and you may cancel membership anytime after doing so.

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month...plus hundreds of alternatives from every field of music. Up to 6 times a year you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you don't have to do anything—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, return it at our expense.

The tapes and records you order during your membership will be billed at regular Club prices, which currently are $7.98 to $9.98—plus shipping and handling. (Multi-unit sets, special and classical selections may be somewhat higher.) And if you continue after completing your enrollment agreement, you'll be eligible for our generous bonus plan.

10-Day Risk-Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason, just return everything within 10 days for a full refund and you will have no further obligation.

Order your first selection now at a big discount—and get 2 extra albums FREE! You may also choose your first selection right now—we'll give it to you for up to 60% off regular Club prices—only $3.98. Enclose payment now and you'll receive it with your introductory albums. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more (instead of 8) in three years. What's more, this discount purchase entitles you to 2 more hit albums as a bonus, FREE. Just check the box in the application and indicate your first selection and 2 free bonus albums!

OR—IF YOU PREFER, YOU MAY TAKE
6 COMPACT DISCS FOR 1¢

You may choose to enroll in the CBS Compact Disc Club and get any 6 CDs for 1¢, plus shipping and handling. You have scores of CDs to choose from, since most selections are now available on Compact Discs. Just write in the numbers of the 6 CDs you want and mail the application. Send no money now! We'll bill you 1¢ for your 6 CDs, plus shipping and handling. In exchange, you agree to buy just four CDs in the next two years at regular Club prices (which currently are $12.98-$15.98, plus shipping and handling)—and you may cancel anytime after buying four CDs. If you decide to continue as a member, you'll be eligible for our money-saving bonus plan, which lets you buy one CD at half price for each CD you buy at regular Club prices.

As a special offer to new members, take one additional CD right now and we'll bill you *only* $6.95. It's a chance to get a seventh selection at a super low price!

The CBS Compact Disc Club works in the same manner as the Columbia Record & Tape Club, so read the "How the Club operates" and "10-Day Free Trial" information above.

© 1988 CBS Records Inc.

CBS/Columbia House, 1400 N. Fruitridge
P.O. Box 1130, Terre Haute, Indiana 47811-1130

☐ **I PREFER CASSETTES OR RECORDS**—so enroll me in the Columbia Record & Tape Club under the terms outlined. I am enclosing check or money order for $1.86 (that's 1¢ for my first 12 selections, plus $1.85 shipping and handling). I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Send my selections in this type of recording (check one):
☐ CASSETTES ☐ RECORDS

☐ **Also send my first selection for up to a 60% discount,** for which I am also enclosing additional payment of $3.98. I then need buy only 7 more (instead of 8), at regular Club prices in the next three years.

This discount purchase entitles me to these 2 albums FREE!

☐ **I PREFER CDs** so enroll me in the CBS Compact Disc Club under the terms outlined in this advertisement. Send me the 6 CDs indicated here, for which I will be billed 1¢ plus shipping/handling. I agree to buy 4 CDs, at regular Club prices, in the next two years—and may cancel membership anytime after doing so.

☐ **Advance Bonus Offer.** Also send me one more CD right now, for which I will be billed an additional $6.95.

My main musical interest is (check one):
(But I may always choose from any category)

☐ **HARD ROCK** *Robert Plant, Bruce Springsteen*
☐ **SOFT ROCK** *George Michael, Daryl Hall & John Oates*
☐ **BLACK MUSIC** *Al B. Sure, Club Nouveau*
☐ **HEAVY METAL** *Judas Priest, Poison*
☐ **POP** *Neil Diamond, Barry Manilow*
☐ **EASY LISTENING** *Johnny Mathis, Ray Conniff*
☐ **COUNTRY** ☐ **JAZZ** ☐ **CLASSICAL***

☐ **Mr.**
☐ **Mrs.** _____
☐ **Miss** *First Name* *Initial* *Last Name*

Address _____ **Apt.** _____

City _____

State _____ **Zip** _____

Do you have a telephone? (01) ☐ **YES** ☐ **NO** 043/F88
Do you have a credit card? (03) ☐ **YES** ☐ **NO**
Do you have a VCR? (04) ☐ **YES** ☐ **NO**

Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders. *Classical members serviced by the CBS Classical Club.

EWY/WS EWZ/EM EXA/XK EXB/XM

See your authorized Series 10 dealer for the complete line of electric guitars and basses listing for under $300.

To get your hands on this poster, send $3.00 with your name and address to:
Omni Music Products • Div. of St. Louis Music • 1400 Ferguson Ave. • St. Louis, MO 63133

country songs. I specialize in melodies. It's much less of a pain than writing lyrics. I like the rub off of being with someone. I can't write on guitar anymore; I've worn it out. I write on keyboard now. Best thing that ever happened, writing on keyboard. You can only play the same chords so many times on a guitar. Keyboard you can always find something neat even if it stinks. I like to work when I wake up and everybody's in bed and I'm by myself. I have a studio at home. When I signed the publishing deal they bought me a Fostex 8-track. Terry and I write together; he plays me stuff over phone. We're going through a hot period right now as far as writing; writing some interesting, cool stuff. We know what's going on. It's finding its way into our work now. Terry's

"I'm not at all affected by the blues guitarists of 60's and I can't stand the people that were. Especially these guys from England, without naming names, that became gods and stuff, because of all the stuff they stole off of our guys here."

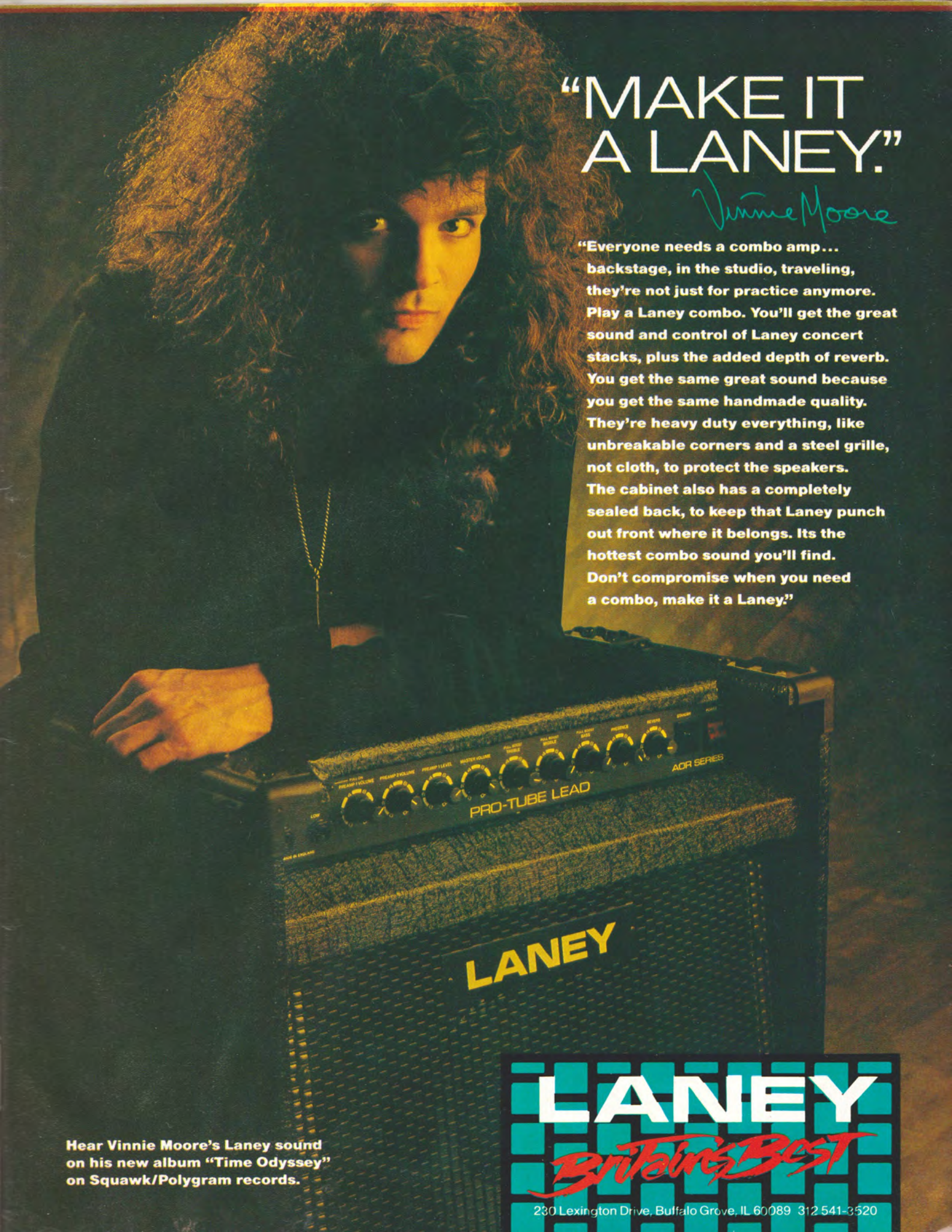
been very influenced by some of Prince's work; he loves the last few albums he made. I'm affected by everything. As far as covers, we usually never do anything somebody else might do. We make sure it's really obscure before we do somebody else's song. Or so blatantly popular that for some reason it would be okay to do it. We're all writing too much to bother with anything else.

How is it going with your alleged new solo album?

I worked on it for two weeks straight then left it alone for a few months. Right now I think I'm going to 86 the whole thing. You get to listen to it so much you hate it. But this album is a labor of love, my previous one was just a contractual obligation. As opposed to NRBQ stuff, my own album will be straight down the middle, going for the throat, as much as I can.

Would you follow the same method of working if this was the Big Al band?

I'd be more regimented and normal. But I'm not even interested in other bands. Not even slightly. You'd have to rehearse, find new guys. That's enough to discourage me right there.


"MAKE IT A LANEY."
Vinnie Moore
"Everyone needs a combo amp... backstage, in the studio, traveling, they're not just for practice anymore. Play a Laney combo. You'll get the great sound and control of Laney concert stacks, plus the added depth of reverb. You get the same great sound because you get the same handmade quality. They're heavy duty everything, like unbreakable corners and a steel grille, not cloth, to protect the speakers. The cabinet also has a completely sealed back, to keep that Laney punch out front where it belongs. Its the hottest combo sound you'll find. Don't compromise when you need a combo, make it a Laney."
PRO-TUBE LEAD
AOR SERIES
LANEY
Hear Vinnie Moore's Laney sound on his new album "Time Odyssey" on Squawk/Polygram records.
LANEY
Britain's Best
230 Lexington Drive, Buffalo Grove, IL 60089 312 541-3520

IN THE LISTENING ROOM

Continued from Page 10

please the audience but in order to please the audience you have to please yourself first and they have to see it or hear it before they're going to get it. Because if you don't like what you're doing, how do you expect them to? I like him because he's on his own trip. This was great live. He was doing his gig and having a good time. I wasn't there, but that's what I think.

8. "Amazing Grace" from the soundtrack of *Dudes*, by Steve Vai/MCA

I enjoyed that. "Amazing Grace" is one of my favorite songs. It's a song I used to play for my dad. But I never played it like that. I think it would have been better without that chorus. I like the thing where he sounds like he's got the bar wanged up and he lets go of it and comes back down to a chord. That's the kind of thing I like, where you first hear it and don't know what it is. You wonder what was that? That was fun to me. He's good. I love the song. But tell the guy there's another verse.

ROCK CLIMBING

Continued from Page 12

get out of the bag. If you happen to be the next Beatles, he doesn't want the next guy to know. If you come up with a tape that kills an A&R guy and he really believes in it, that is the one time where you can make a deal that you won't believe. If they really get buzzed, they may go, don't go anywhere. Let's sit down and deal.

There are three big points to a major record deal, your mechanicals, your royalty rate, and your pay on 90% versus 100% of record sales. Those are your major points. You can put yourself on the table and say 'Where do you stand on these' before you even start whittling down. And if they hold fast to standard procedure on the three biggies, then you know they want you but they're not being real serious. If they show movement in the big point section, then you know that something is rolling. If they're willing to give you a really good royalty rate; if they're willing to give you good points for a producer; if they're willing to give you good budgets on a five or 10 album deal—you'd have to be God for them to change their mechanical exchange, but let's just say that they were going to pay you on 100% sales instead of 90%—you've got them in the pocket. If you happen to end up in one of these bands and you get a great deal and your band doesn't deliver, don't go back to that label again. When you shake that kind of dough and that kind of a commitment loose from a label the first time through, that means you've kind of shown them up. You have really taken a major shot that hasn't worked. And it takes a while to recuperate from a major shot. That's why a lot of people play it safe. It's a young band, let's make everything little, so it doesn't hurt. If it doesn't cost the label much, if we do the album for $60,000 and we get a producer who is either a member of the band or a new guy and he's only getting two points on a $10,000 advance, and they get $10,000 tour support and they make a video for $20,000 and the record sells. . .you try to sell one album per dollar spent on promotion. Let's say the whole project winds up being $110,000 and the band sold 100,000 albums, everyone's happy. You can move on to the next album with that kind of mentality. But God forbid you go in there and you strong arm them with a hot band and you want $300,000 up front or you want a guaranteed $150,000 to make the album. You want to bring in a three or four point producer who gets $25,000 to $40,000 just to make the record, plus he gets a point or two on the project, which means the record label has to give up more points in order to secure this guy. Then once the record is out, they've committed $70-100,000 for a video budget, then a major tour. All this happens and your record tanks, you're gone.

HOT TIPS FROM SILVER EAGLE

TITAN™ STRINGS

With the multitude of guitar and bass strings on the market, serious guitar players have to look to a leader to provide the very best product for their playing and performing needs. And now, **Silver Eagle** is proud to present **TITAN™ Guitar** and **Bass Strings**.

Silver Eagle's string design engineers have taken a quantum leap in revolutionizing string technology with their exclusive "Temper Tech™" process. This major metallurgical breakthrough gives

"If you're looking for **TITANS™** and can't find them, give us a call. We'll refer you to the store nearest you that carries them."

1-818-988-1334

TITAN™ Guitar and **Bass Strings** the colossal power, brilliance, and sustain you're looking for, and they last and last and last!

So, the next time you visit your favorite music store, ask for...No, *Demand* **TITAN™ Guitar** and **Bass Strings**. And prepare yourself for the ultimate string experience.

Available at finer music stores nationwide. **TITAN™ Strings**

From SILVER EAGLE® ACCESSORIES FOR THE MUSICIAN

The best straps. Now, the best strings.

© **SILVER EAGLE DESIGNS, INC.** 6747 VALJEAN AVE., VAN NUYS, CA 91406-5870

Hot Licks® Video Tapes

The tapes that really teach

ARLEN ROTH

Learning Rock & Heavy Metal Guitar

A **beginners' primer in Rock & Metal. Bending, vibrato, whammy-bar** styles, **"flash" tricks** and more. **(one hour)**

Chicago Blues Guitar

Let the man behind the movie **"Crossroads"** show you **blues string bending, solos, licks,** and **how to get the most feeling out of your guitar! (one hour)**

VINNIE MOORE

Advanced Lead Guitar

Voted **BEST NEW TALENT** in Guitar Player, Guitar & Guitar World Magazines! **Let the best make you better!** Jammed with **advanced scales, licks** and **mastery! (one hour)**

RUDY SARZO OF WHITESNAKE

Bass Guitar Master Class

Learn true rock bass from the man who has been the foundation for **OZZY, QUIET RIOT** & **WHITESNAKE!** An **incredible workout** to help make you the best! **(one hour)**

VIVIAN CAMPBELL OF WHITESNAKE

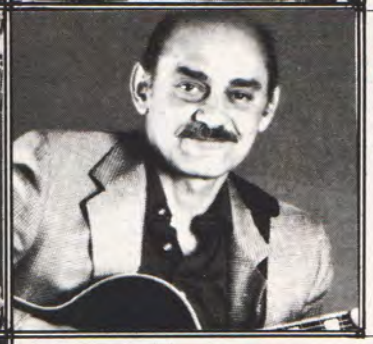
Lead Guitar Master Class

Advanced tricks, licks, exercises and **solos** from the brilliant and eloquent lead guitarist from **DIO** and **WHITESNAKE.** An incredible workout guaranteed to make you better! **(one hour)**

BRUCE KULICK OF KISS

Rock Guitar Master Class

Kiss's fiery and inventive lead guitar player will show you his **advanced tapping, harmonics, whammy tricks, practice tips** and **solos.** A must! **(one hour)**



JOE PASS

Solo Jazz Guitar

Solo jazz from its pre-eminent practicioner! From **chord substitutions** to **walking bass lines,** all the fingerstyle you need is here! Add jazz playing to your repetoire! **(one hour)**

STUART HAMM

Slap, Pop & Tap For the Bass

Advanced slapping, popping, tapping, arpeggios, contrapuntal playing, funk, chords and more from the masterful bassist with **STEVE VAI, JOE SATRIANI** and **DAVID + DAVID. (one hour)**

Learn guitar, bass, keyboards, or drums with the best! There's no need to read music! Each video lesson is only $49.95 and is like taking at least 10 lessons with your favorite player! Order yours now by calling the HOT LICKS HOTLINE 914 763-8013.

YES! Please send me:

- ☐ VINNIE MOORE-ADVANCED LEAD GUITAR
- ☐ VIVIAN CAMPBELL OF WHITESNAKE-LEAD GUITAR
- ☐ ARLEN ROTH-LEARNING ROCK & HEAVY METAL GUITAR
- ☐ ARLEN ROTH-CHICAGO BLUES GUITAR
- ☐ BRUCE KULICK OF KISS-ROCK GUITAR
- ☐ JOE PASS-SOLO JAZZ GUITAR
- ☐ STUART HAMM-SLAP, POP & TAP FOR THE BASS
- ☐ RUDY SARZO OF WHITESNAKE-BASS GUITAR

☐ VHS ☐ BETA ☐ PAL/VHS

☐ I ENCLOSE $1 FOR CATALOG (FREE WITH ORDER)

Each video is $49.95 plus postage.
Postage: In US & Canada $4; Europe & S Amer. (air) $7; Asia & Aust. (air) $9. Checks allow 3-4 weeks.
Checks accepted on US banks only and in US dollars

PM 10-88

I enclose $_____ check or M.O. payable to: Hot Licks Productions, Inc.
(US currency only. NYS res. add local tax)

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
Charge to my ☐ Visa ☐ Mastercard
Account no _____
Exp. date _____
Cardholder's signature _____

STORE INQUIRIES IN US CALL SILVER EAGLE COLLECT (818-786-8696)
STORE INQUIRIES IN CANADA CALL RUMARK VIDEO (416-789-7881)
INTERNATIONAL INQUIRIES CONTACT HOT LICKS
FOR NEAREST DISTRIBUTOR 914 763-8013 FAX 914 763-9453

HOT LICKS PRODUCTIONS INC, PO BOX 337, POUND RIDGE NY 10576, 914 763-8013

FERNANDES™

BASSES

	FINGERBOARD	NECK FINISH	NECK JOINT	SCALE	HARDWARE	ELECTRONICS	STANDARD COLORS
JBR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	Black, Blue, Red, White
PBR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	SAME
PJR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	SAME
FRB-1	Rosewood	SATIN	SLOTTED	LONG	BLACK	PASSIVE	Black, Red, White
FRB-80*	Rosewood	SATIN	SLOTTED	LONG	GOLD	ACTIVE	Natural, See-Thru Black, Blue & Red

*Special Features - adjustable height nut, body made with mahogany back and figured maple top. FRBs available with P and J pickup configuration only.

Visit an authorized dealer and get the *Feel of Fernandes!*

FRB-80

Smooth Contour Neck Joint Allows Easy Access to the Higher Frets.

NATURAL

PJR-RED

JBR-CREAM

PBR-BLUE

SEE-THRU RED

57 Crooks Ave., Clifton, N.J. 07011
(201)772-3333 Fax (201)772-5410

THE ESSENTIAL ALBUM COLLECTION

Last summer (July '88) we printed the readers top 50 all time album list. In the interest of fair play we asked some of the guitar greats what albums they thought should be in your collection. Here are their responses.

EDDIE VAN HALEN
Live at Leeds ■ The Who
Cream Goodbye ■ Cream
Wheels of Fire ■ Cream
So ■ Peter Gabriel
One of a Kind ■ Bill Bruford
Van Halen ■ Van Halen
Blow by Blow ■ Jeff Beck

JOE SATRIANI
Are You Experienced ■ Jimi Hendrix
Axis: Bold as Love ■ Jimi Hendrix
Electric Ladyland ■ Jimi Hendrix
Band of Gypsys ■ Jimi Hendrix
Wired ■ Jeff Beck
Flexible ■ Steve Vai
Back in Black ■ AC/DC
Revolver ■ Beatles
Stand Up ■ Jethro Tull
Joe's Garage ■ Frank Zappa
Highway 61 Revisted ■ Bob Dylan
The Hunger ■ Soundtrack

DAVID GILMOUR
Shadows Greatest Hits ■ The Shadows
Blow by Blow ■ Jeff Beck
Dire Straits ■ Dire Straits
John Mayall's Bluesbreakers featuring Eric Clapton ■ John Mayall
Electric Ladyland ■ Jimi Hendrix

GEORGE LYNCH
Electric Ladyland ■ Jimi Hendrix
Truth ■ Jeff Beck
Strangers in the Night ■ UFO
ZZ Top ■ ZZ Top
Street Lethal ■ Racer X
Not of This Earth ■ Joe Satriani
Surfing with the Alien ■ Joe Satriani

STEVE VAI
Breakfast in the Fields ■ Michael Hedges
Surfing with the Alien ■ Joe Satriani
Not of This Earth ■ Joe Satriani
Who's to Know ■ L. Shankar
Van Halen ■ Van Halen
Led Zeppelin II ■ Led Zeppelin

RICHIE SAMBORA
Johnny Winter and Live ■ Johnny Winter
Elegant Gypsy ■ Al DiMeola
Any Led Zeppelin
Van Halen ■ Van Halen
Solo Masterpieces ■ Art Tatum

KIRK HAMMETT
Ziggy Stardust ■ David Bowie
The Hunger ■ Soundtrack
Strangers in the Night ■ UFO
Electric Ladyland ■ Jimi Hendrix
Truth ■ Jeff Beck
Beck-ola ■ Jeff Beck
Wired ■ Jeff Beck

SLASH
Led Zeppelin ■ Led Zeppelin
Physical Graffitti ■ Led Zeppelin
Van Halen ■ Van Halen
Live at Budokan ■ Cheap Trick
Master of Puppets ■ Metallica
Who Are You ■ The Who
Rocks ■ Aerosmith
Live Bootleg ■ Aerosmith
Wired ■ Jeff Beck
Blow by Blow ■ Jeff Beck

YNGWIE MALMSTEEN
Axis: Bold as Love ■ Jimi Hendrix
Are You Experienced ■ Jimi Hendrix
Burn ■ Deep Purple
Fireball ■ Deep Purple
Made in Japan ■ Deep Purple
Trespass ■ Genesis

DAVE MUSTAINE
Surfing with the Alien ■ Joe Satriani
Second Heat ■ Racer X
Never Mind the Bullocks ■ Sex Pistols
More Beer ■ Fear
Behold the Beginning ■ Diamond Head

VINNIE MOORE
I.O.U. ■ Allan Holdsworth
Unsung Heroes ■ The Dregs
Casino ■ Al DiMeola
335 ■ Larry Carlton
Greatest Hits of 1675

TOM KEIFER
It's Only Rock 'n' Roll ■ The Rolling Stones
Physical Graffitti ■ Led Zeppelin
Still Alive and Well ■ Johnny Winter
Live at the Regal ■ B.B. King
Hard Again ■ Muddy Waters
Obsession ■ UFO

JOE PERRY
On Top ■ Chuck Berry
Having a Rave Up ■ Yardbirds
Fresh Cream ■ Cream
John Mayall's Bluesbreakers featuring Eric Clapton ■ John Mayall
Wired ■ Beck

K.K. DOWNING
Under Lock and Key ■ Dokken
Marching Out ■ Yngwie Malmsteen
Van Halen ■ Van Halen
Wheels of Fire ■ *Cream*
Electric Ladyland ■ Jimi Hendrix

TREVOR RABIN
Visions of the Emerald
Beyond ■ Mahavishnu Orchestra
Birds of Fire ■ Mahavishnu Orchestra
Electric Ladyland ■ Jimi Hendrix
Romantic Warrior ■ Return To Forever
Shakti ■ Shakti

Continued from Page 131

Dear Sound Connection,

When I told my teacher I was investing sixty dollars in 2 instruction books with 3 cassettes, he said exactly, "I'd give you a **sucker** if I could, but all I have is jelly beans!" Sarcasm, just what I needed. Well, I took the books with me to my next lesson, and my teacher borrowed Vol. II for a week. When I came back the next week, he was astonished. He said he couldn't have written the book any better and it was worth every dollar. I agree! The results so far have been incredible. Even my friends say I sound 100% better. You're the man who gave me a goal and the kick in the ass I've been looking for for 6 years!! Thanks again, you're a great teacher!

—Chris Willison
Glenwood, Iowa

A few weeks ago I received Vol. II, and it is excellent! It is just what I was looking for. I would like to thank you for putting out such an honest package. You cannot imagine how much it is helping me out.

—Teddy Metzer
Toms River, New Jersey

I would like to express my thanks to Mr. Ande Flavelle for the guitar lessons Vol. I, II & III. Your advertising is certainly not exaggerated; I learned more in two months than I did in one year.

—Gerald van Unen
Blaimont, Belgium

Thanks for all your hard work on Vol. III. By following your courses I am a musician instead of someone who can play a guitar. What comes from my heart is because of what you have put in my head. It is true, there is no substitute for knowledge.

—T.J. O'Rourke
Desert Hot Springs, California

I am writing this letter to thank you for the information that the **Sound Connection** volumes contain. When I first bought the books, I had seen an advertisement in a guitar magazine and when it mentioned riffs by ICON, QUEENSRYCHE, ANTHRAX, and METALLICA, I was instantly convinced. But the shock came when I received the volumes. It wasn't another rip-off lesson book, but a complete way for a guitarist to really get into the guitar so that it will possibly pay off in the future. I have to admit that because of this, I have currently improved beyond anything I had thought I could handle in such a short period of time. It's obvious that the author of this book really went all out when he wrote it. Saying thank you is not enough for this, so I hope that in the near future he will put out another volume and keep me on the mailing list.

—Darryl J. Keck
Tucson, Arizona

Dude! Vol. IV was awesome! It's almost unbelievable how much info you packed into it. I always wondered what those weird chords were, how to play them and whether they'd be of any use to me. You can be sure I'll be using this course as a reference for years to come. I've never seen anything that comes even close to it!

—Nat Janoff
Boston, Massachusetts

Just had to write and tell you how much I enjoyed and learned watching your **Trouble Shooting** video. Talk about wall-to-wall information! I had to watch it three times just to absorb it all! Nice work! In fact, this video should be required viewing for anybody who plays guitar. You definitely know your stuff.
Thanks!

—Dan Anderson
Carson City, Nevada

The **Sound Connection** package is very well written, the music terminology is excellent, the advice on ear-training priceless. I loved the way everything is explained so you can easily understand it—no basic boring stuff. The book and tapes are the real meat for knowledge it takes to become a top notch rock musician. Worth its weight in gold.

—K. Ryan
Woburn, Massachusetts

I've been reading and playing from your Vol. III book. I must say, you know how to put the information across so a student can understand. I know players and teachers that know how to play, but can't organize the techniques and information to get it across to someone who doesn't know. However, I think you do an excellent job. It's like picking the brain of a super-picker. What you do is like lifting the fog so I can see the road.

—George L. Borrego
Peyton, Colorado

Your new course was exactly what I had in mind. Most other tapes discuss one method for one specific guitar player. I was excited at the fact that your course incorporated several different topics along with the playing methods of many excellent guitarists.

—Darren Reinertsen
River Vale, New Jersey

Just want to compliment you on the course you offer. My son Erich ordered Vol. I and has progressed rapidly. He just turned 16 and never had a music lesson. I can't believe the results! Dollar for dollar your lesson exceeds anything else we have seen since he started. Again thank you; we wish you great success. Your integrity matched with quality and the "personal touch" should assure that.

—Barbara Malnke
Merritt Island, Florida

I was able to help my friend with a short problem in his guitar cord right after I watched your **Trouble Shooting** video. How come all the guitar instructors I've had never taught me this stuff? Thanks for your course and for being different from all the rest that promise big and don't deliver.

—Mark Green
Oceanside, California

I'm a guitar student at the Univ. of Arkansas. Vol. II gave me a complete understanding on some points of music theory that even my own teacher couldn't adequately explain. Each time I read it I get more out of it.
Thanks!

—Gary McCallister
Alexander, Arkansas

Thanks to everyone who took the time to write! I value your feedback and will continue to respond to your requests and suggestions in future courses.

Ande Flavelle

Guitarists: GET SERIOUS (while having FUN)

Stop wasting your time and money on short tapes and a few riffs with no applications. . . fingerboard formulas that look great on paper, but require a degree in physics to figure out. . . expensive packaged lessons that promise one skill level, but deliver another.

Try *Sound Connection.* We're better than ANY other mail-order lessons because we offer *complete courses.* Each includes an information-packed book plus cassette tapes. All courses teach and demonstrate a different range of skills, and are filled with straightforward and honest insight for the guitarist who wants to take the lead.

★ ★ ★

CRATE PERFORMERS

Photo by Rick Gould

Yngwie Malmsteen and the Crate G60GT

Few musicians in the world play with the precision, intensity, and devastating force of Yngwie Malmsteen. He's an incredible artist.

And few amps in the world can meet his uncompromising musical standards.

For pre-production, rehearsal, and critical back-stage warm-up on tour, only an incredible amp will do.

The Crate G60GT.

Manufactured in the United States of America

CRATE®

1400 Ferguson Avenue
St. Louis, MO 63133

NOW WITH EXTENDED FIVE/TWO YEAR TRANSFERABLE WARRANTY

By Andy Aledort

QUEEN OF THE REICH

Queensryche gained notoriety for their hard driving Iron Maidenish sound combined with classically influenced solos and harmony guitar parts. This song consists of two guitars playing complementary rhythm parts, one playing syncopated double-and triple-stops and the other playing power chords. Both guitars are heavily distorted with a touch of echo. The opening vocal glissando is virtually identical to Ian Gillan's vocal on the intro to "Highway Star" (GUITAR, February '85). The intro rhythm part played by both guitars is made up of "5" chords played against an E pedal, a heavy metal staple deluxe. The rhythm part behind the verse section has slight variations from the previous part and is also played by both guitars. The guitar solo begins with two guitars playing complementary lines which harmonize each other in spots, but do not follow identical diatonic shapes (bars 1-8). In bars 9-14, both guitars play identical phrases on beats one and three, and harmonize on beats two and four. At bar 17 of this section a single lead guitar takes over, playing lines based on E Aeolian (E,F#,G,A,B,C,D) and E Dorian (E,F#,G,A,B,C#,D). Notice that the only difference between these two modes is the sixth degree (C or C#). The solo moves between legato phrasing, utilizing hammer-ons and pull-offs, and alternate-picked sixteenth-notes with occasional palm muting. Both techniques require practice to establish, so this is a good solo to work on to build technique.

ANOTHER BRICK IN THE WALL, PART TWO

David Gilmour offsets the gloomy mood of the lyrics of this tune with a funky rhythm part, employing basic sixteenth-note alternated strumming, using muted strings between the chord accents. The guitar he's using sounds like a Strat recorded direct into the mixing board. The rhythm part is actually made up of two separate guitars, one left and one right, which complement each other well. Another guitar doubles the vocals in octaves with a thick, slightly distorted tone. Gilmour's classic solo is based primarily on D pentatonic minor (D,F,G,A,C) with brief use of the second (E). The lead guitar sounds like a Strat as well, set on the rhythm pickup. Gilmour is using light gauge strings (.009, .011, etc.) enabling him to execute wide bends such as two and two and a half whole steps. Notice how many of the notes he plays are accentuated by being bent slightly (about a quarter tone), giving them an expressive, blues-like quality, which can be found in many of his solos. This is not a difficult solo technically, so concentrate on the sound of the notes and how they are affected by variances in finger pressure; Gilmour seems to be using a light touch for the most part, occasionally using more pressure for increased dynamics.

Ebet Roberts

EIGHT MILES HIGH

The guitar part on this song consists of one rhythm and one lead, the latter a 12-string played by Roger McGuinn. Roger's lead style is a bit on the haphazard side, but that just serves to increase the amount of personality in his playing. On the Rickenbacker 12-string that he's playing, the high string of each pair is accentuated more than the low one, making the solo sound an octave higher. Also, these guitars are famous for their tight, compressed sound (check out Pete Townshend on some early Who recordings). Roger's lines are based on E Dorian (E,F#,G,A,B,C#,D) and E Aeolian (E,F#,G,A,B,C,D) using mostly the first, second and fourth fingers in set positions. His phrasing is very haphazard as well, so this will be a difficult solo to recreate exactly; it is an expressive solo, though, so try to bring out your own interpretation when playing it. Study both rhythm guitar parts as well, to see how well the different voicings work together.

S.A.T.O.

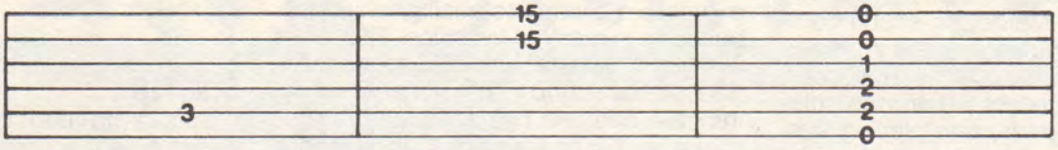
This song begins with a myriad of overdubbed acoustic and electric guitars, all complementing each other with similar chordal arpeggios. This section has been arranged for one guitar, combining the most prominent bits from each separate guitar. Notice the subtle chord changes that are alluded to, as well as the root movement itself. This section is followed by a feel and tempo change, moving to triplet feel at a little more than twice the tempo (or, double time but slightly faster). Triplet feel means to play pairs of straight eighths as if they were part of an eighth note triplet, with the first eighth note being worth the first two of an eighth note triplet, and the second eighth note worth the value of the last eighth note of the eighth note triplet. This is also known as a "shuffle" feel. The chords in this section, as well as in the verse section, feature the use of the open B and E strings, filling out the chord quality. During the verse, notice how Randy Rhoads plays the part slightly differently each time, adding single note lines and tremolo bar manipulations.

The guitar solo is preceeded by a two bar riff featuring two guitars playing the same riff an octave apart. This riff is based primarily on E pentatonic major (E,F#,G#,B,C#) signaling a change in tonality to E major or C# minor (relative minor of E major—same key signature). Randy's solo can be thought of in three parts, made up of three eight bar sections over different chords. The first eight bar section is over C#m, and the riffs are based on C# Aeolian (C#,D#,E,F#,G#,A,B) and C# pentatonic minor (C#,E,F#,G#,B), which can be derived from C# Aeolian. The next eight bar section is over E, and these riffs are based on E pentatonic major and E Mixolydian (E,F#,G#,A,B,C#,D) with occasional use of G#. The last eight bar section is over G, and at this shuffle tempo it's reminiscent of Jeff Beck's "Freeway Jam." These riffs are based on the G blues scale (G, Bb, C, C#,D,F) with occasional use of E.

The coda unites the intro concept with power chords, combining acoustic guitars with heavy electric guitars. The last four bars feature a studio fade, creating the illusion of the chords being repeated by an echo device as they fade out.

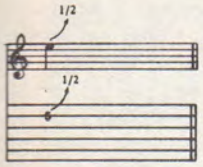
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

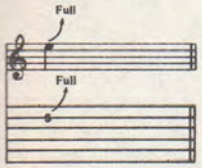


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

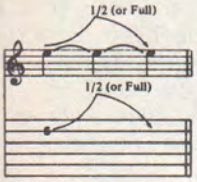
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



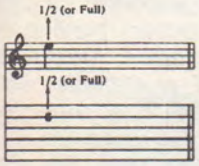
BEND: Strike the note and bend up ½ step (one fret).



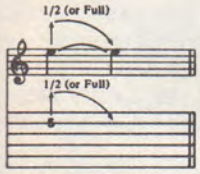
BEND: Strike the note and bend up a whole step (two frets).



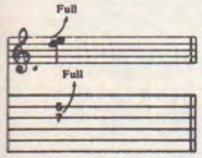
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



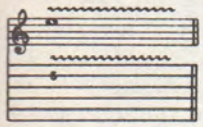
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



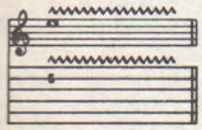
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



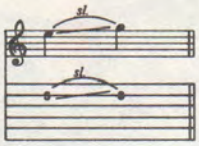
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



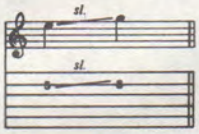
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



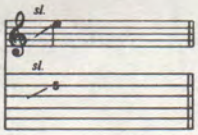
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



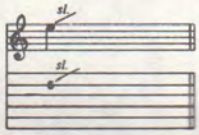
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



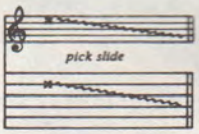
SLIDE: Same as above, except the second note is struck.



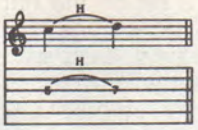
SLIDE: Slide up to the note indicated from a few frets below.



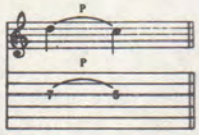
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



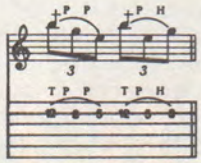
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



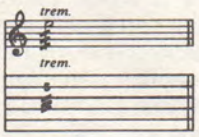
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



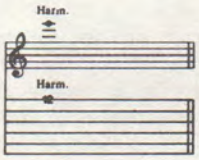
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



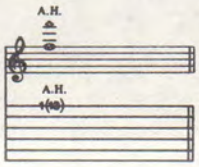
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



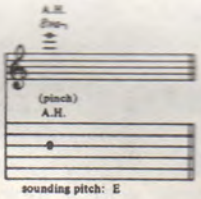
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



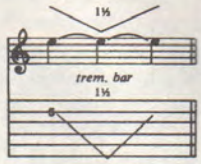
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



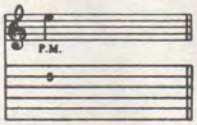
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



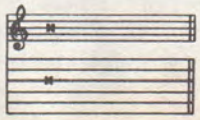
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

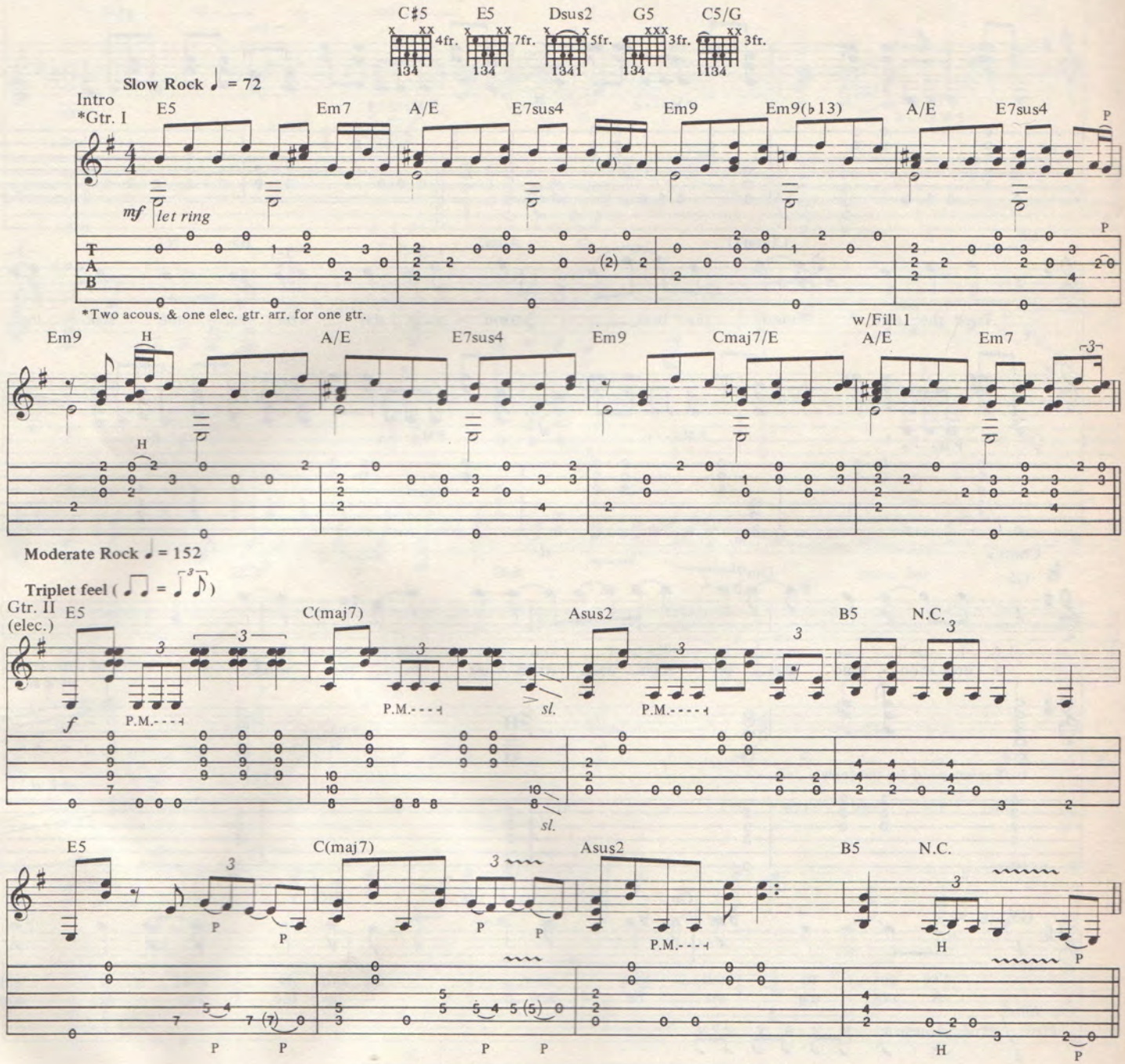
Tablature Explanation page 34

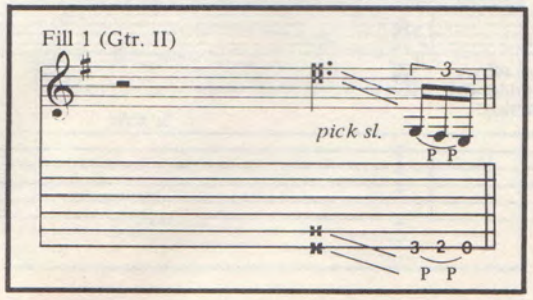
S.A.T.O.

As Recorded by Ozzy Osbourne

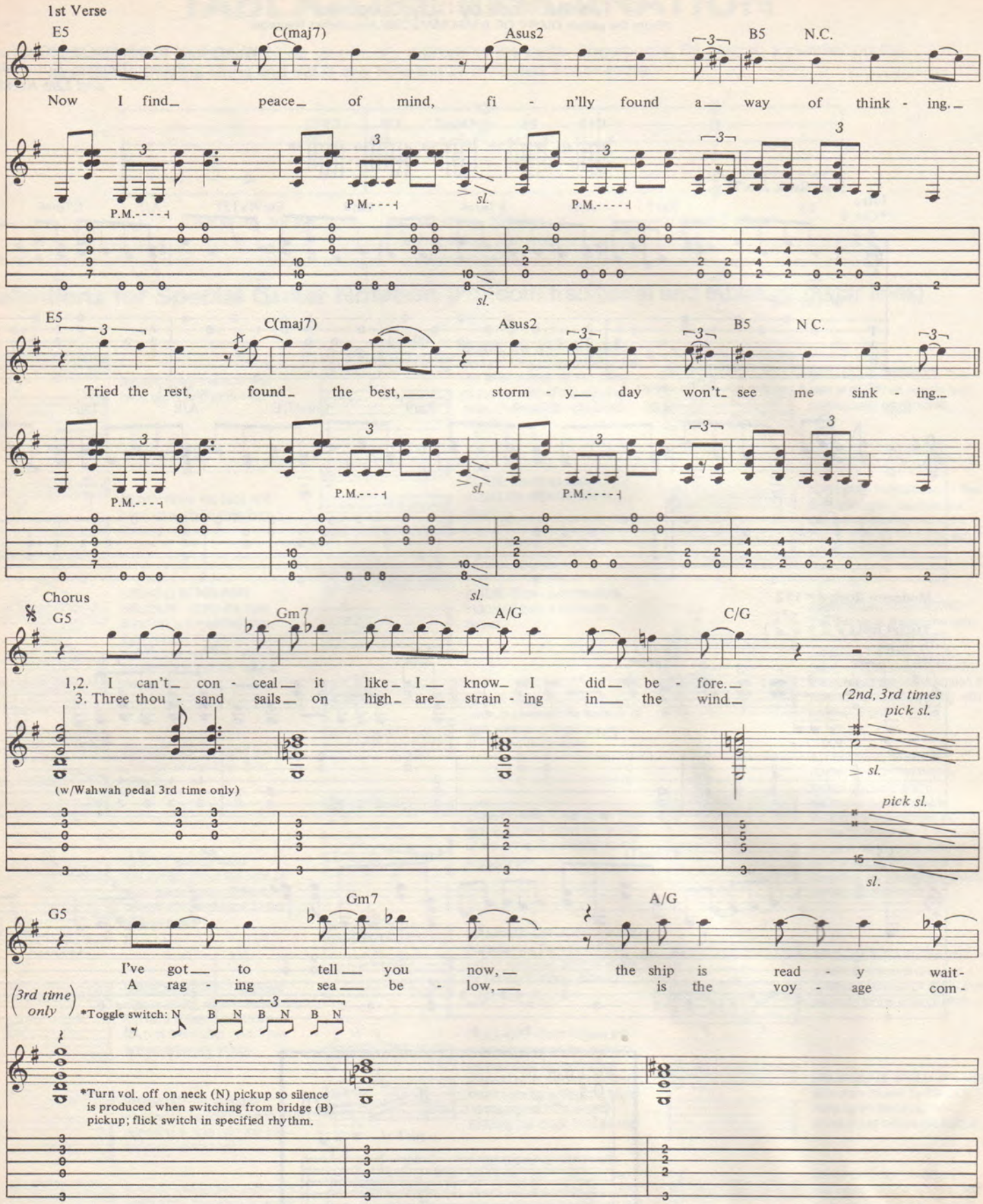
(From the album DIARY OF A MADMAN/CBS Associated Records)

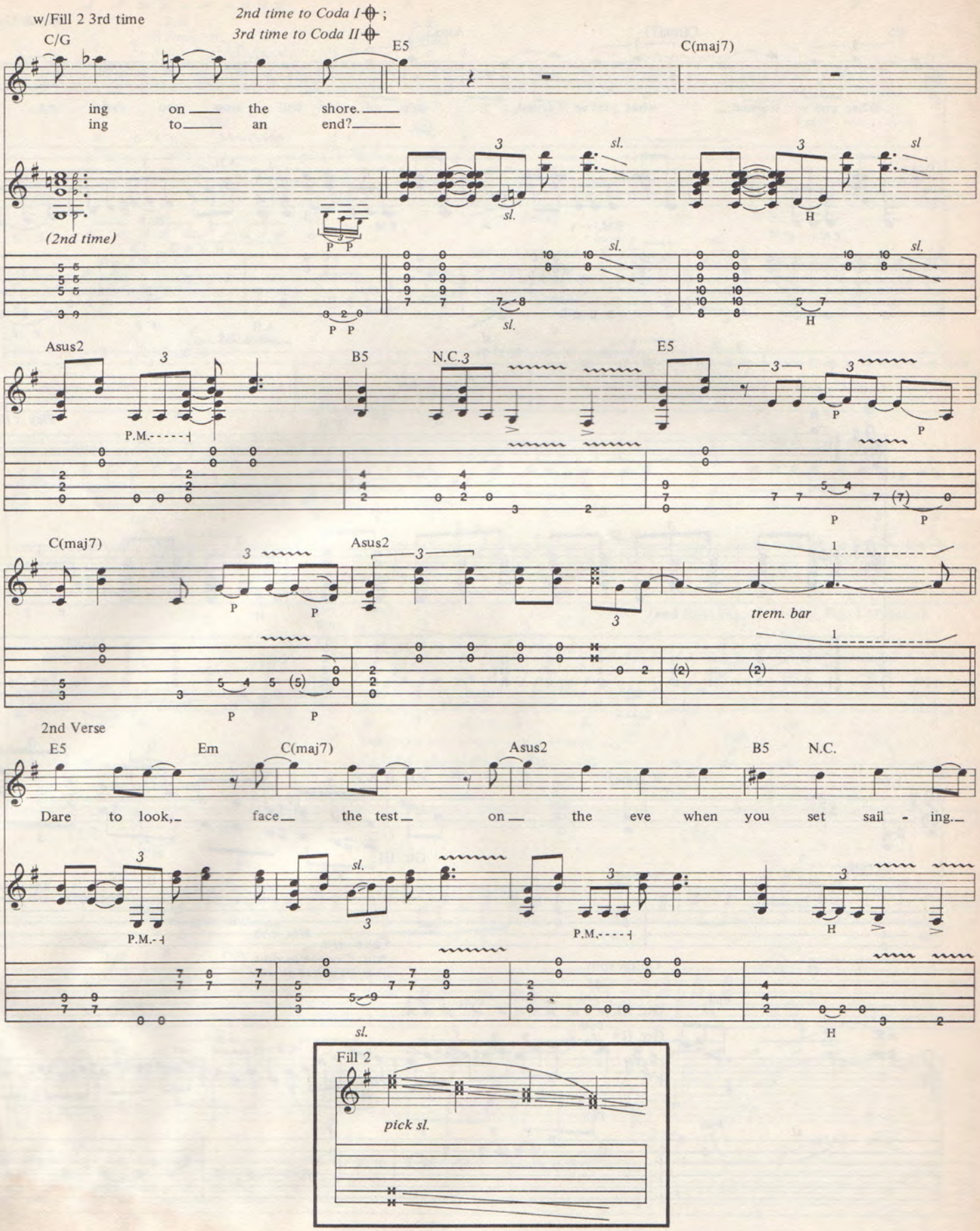
Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

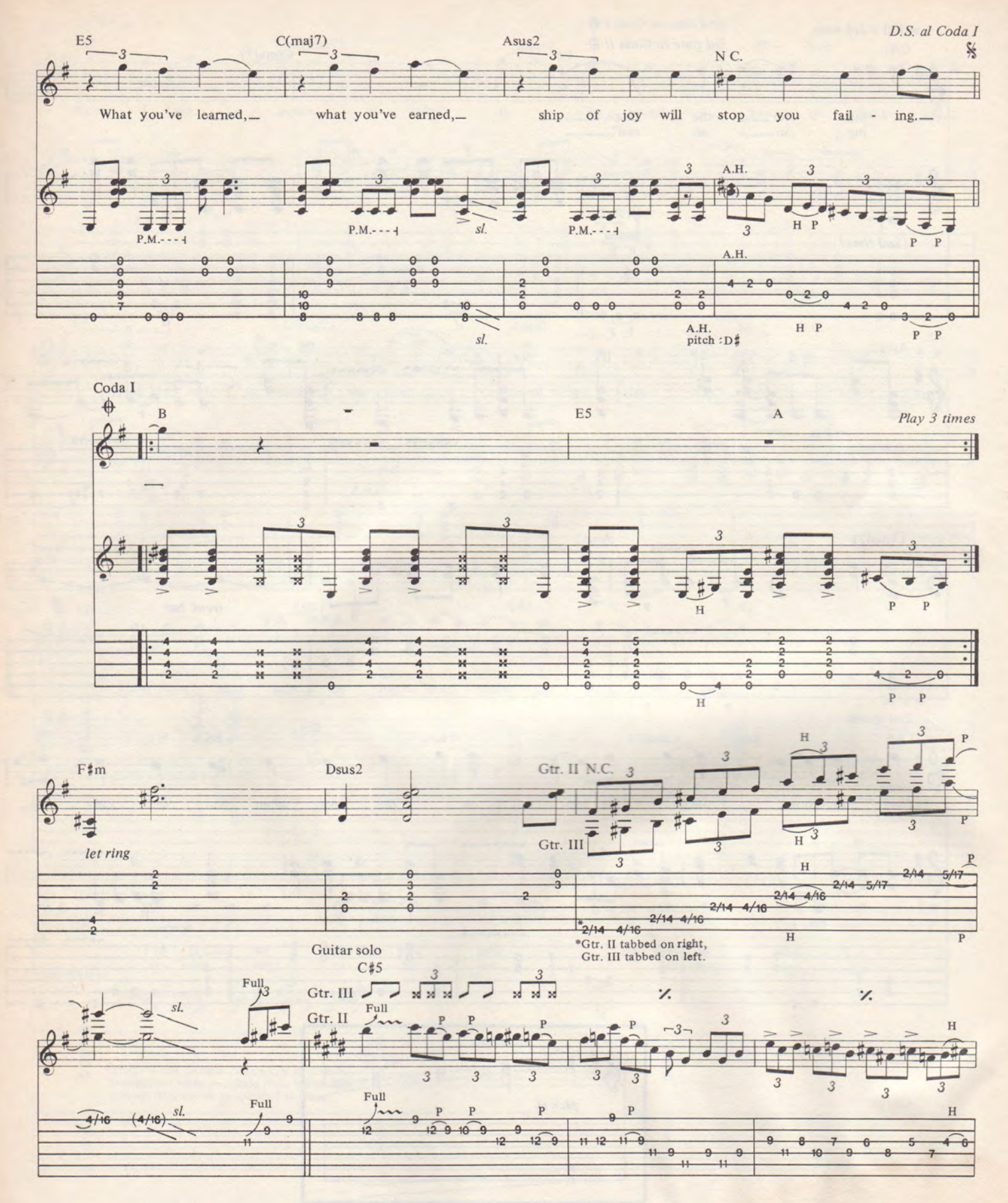


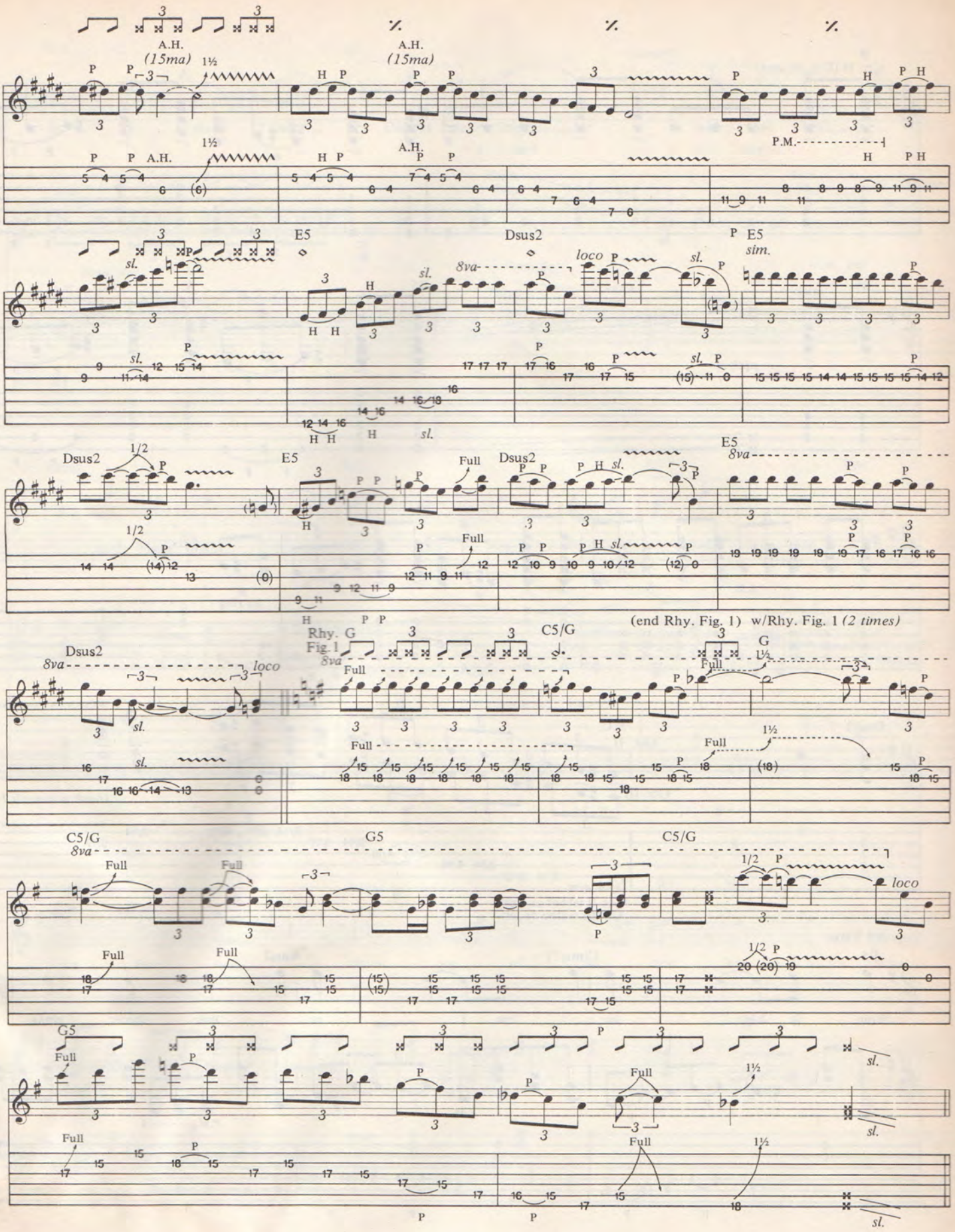


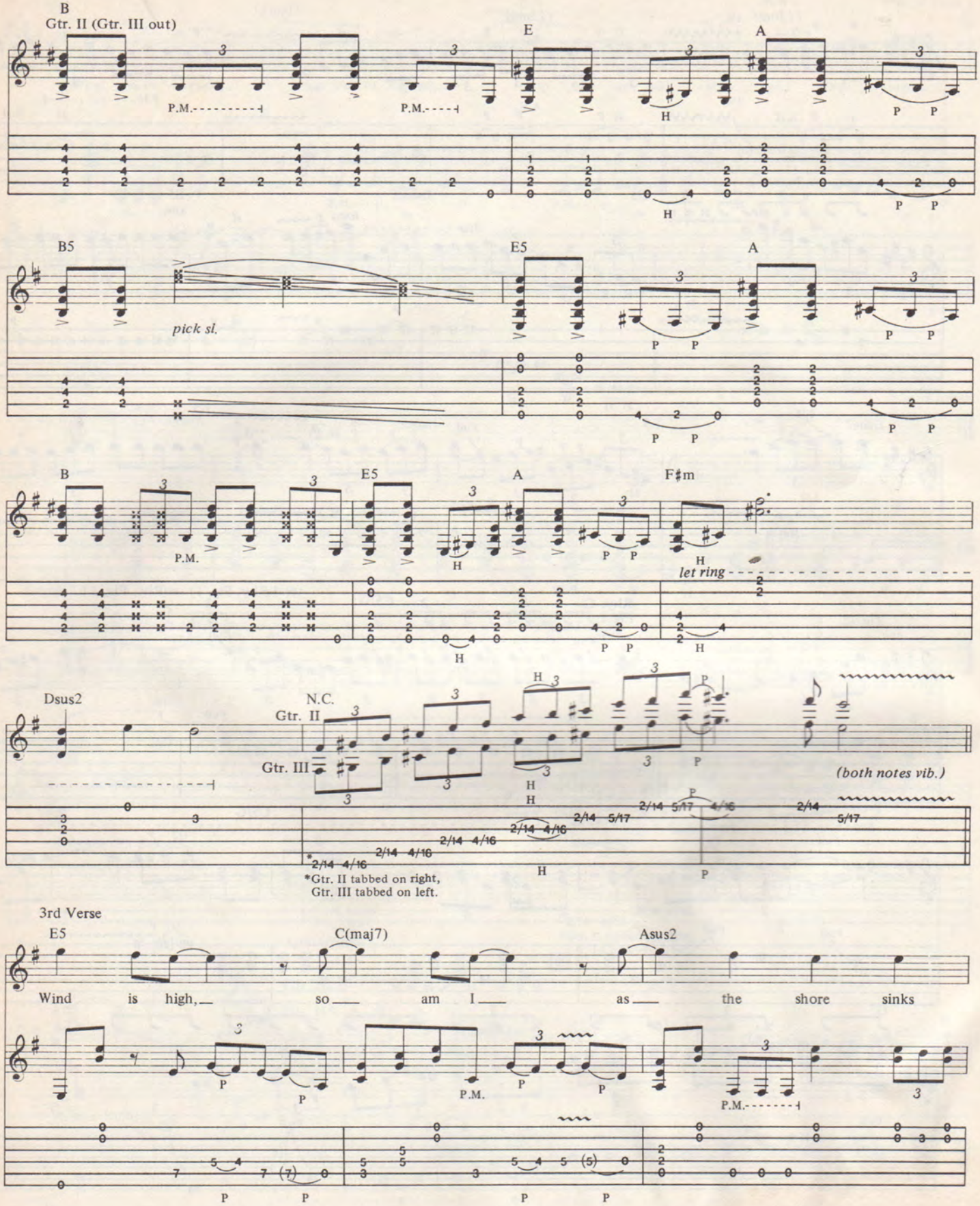
Copyright© 1981, 1988 Blizzard Music Limited
International Copyright Secured All Rights Reserved

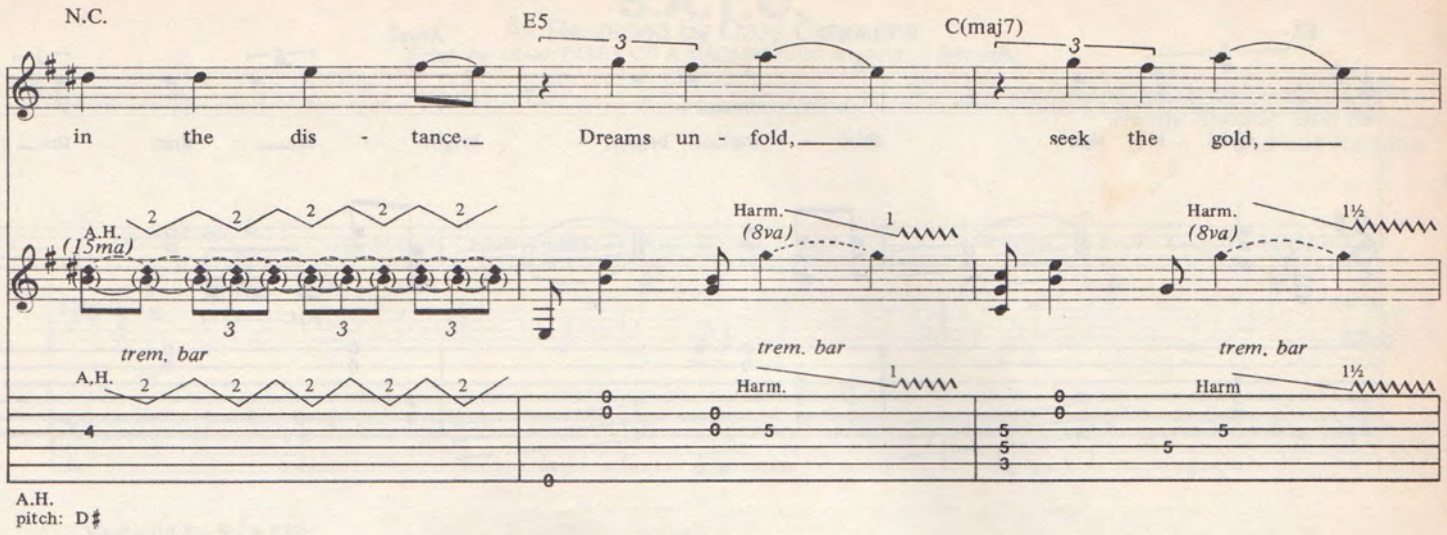

1st Verse
E5
C(maj7)
Asus2
B5
N.C.
Now I find peace of mind, fi - n'lly found a way of think - ing.
P.M.
sl.
Tried the rest, found the best, storm - y day won't see me sink - ing.
Chorus
G5
Gm7
A/G
C/G
1,2. I can't con - ceal it like I know I did be - fore.
3. Three thou - sand sails on high are strain - ing in the wind.
(2nd, 3rd times pick sl.)
(w/Wahwah pedal 3rd time only)
pick sl.
I've got to tell you now, the ship is read - y wait-
A rag - ing sea be - low, is the voy - age com -
(3rd time only)
*Toggle switch: N B N B N B N
*Turn vol. off on neck (N) pickup so silence is produced when switching from bridge (B) pickup; flick switch in specified rhythm.

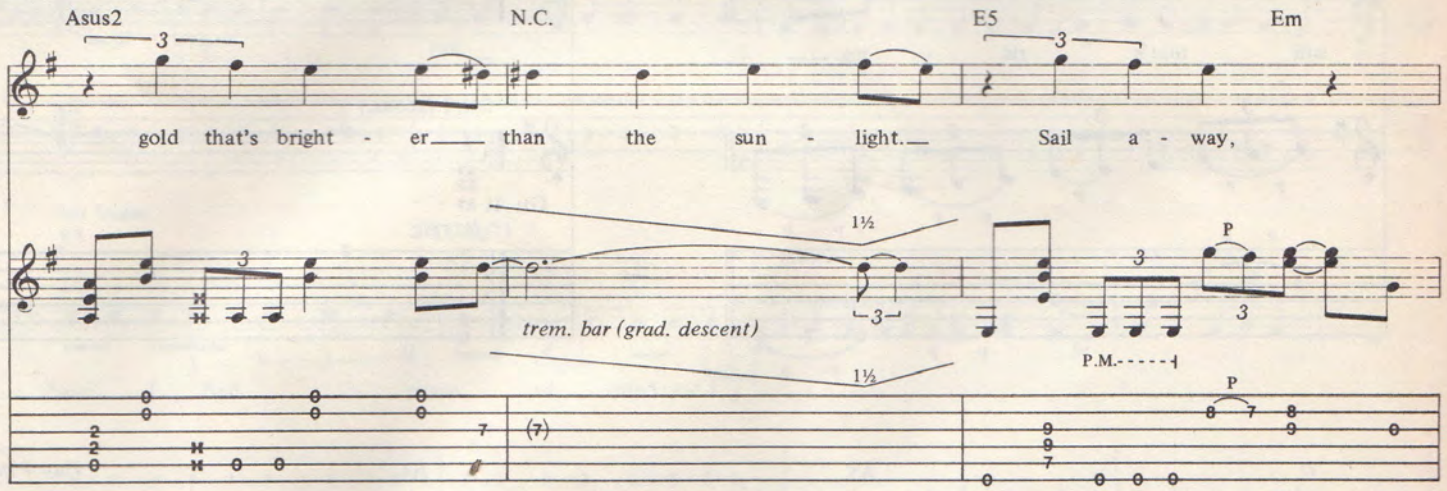

w/Fill 2 3rd time
2nd time to Coda I
3rd time to Coda II
C/G
E5
C(maj7)
ing on the shore.
ing to an end?
(2nd time)
Asus2
B5
N.C.
E5
C(maj7)
Asus2
trem. bar
2nd Verse
E5
Em
C(maj7)
Asus2
B5
N.C.
Dare to look, face the test on the eve when you set sail - ing.
Fill 2
pick sl.

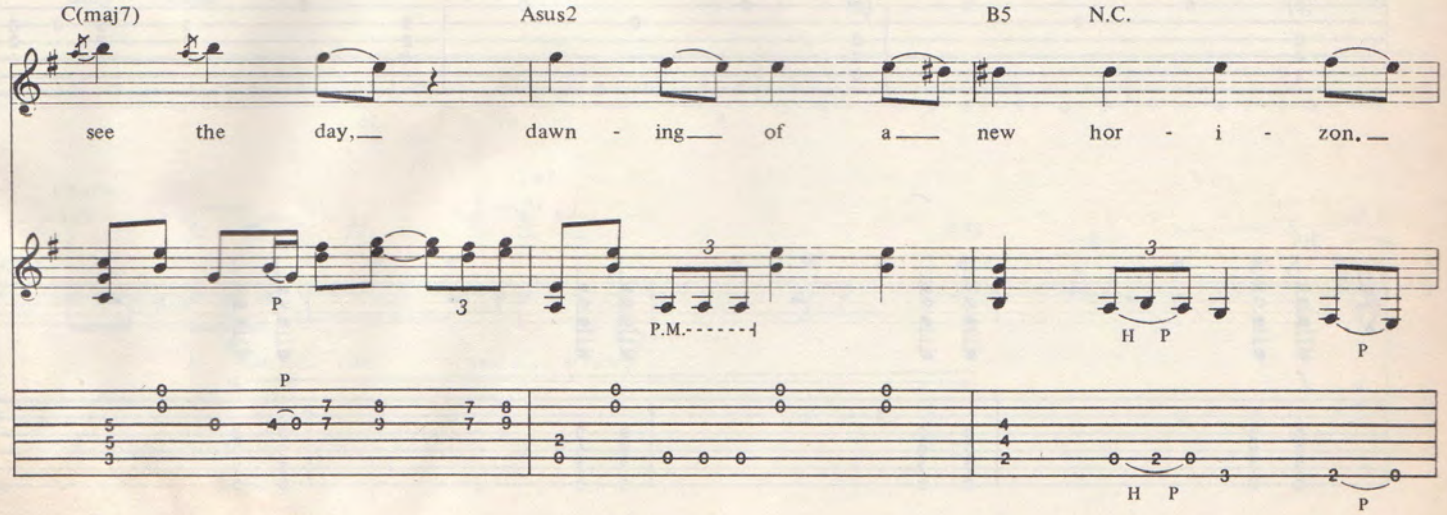

D.S. al Coda I
E5
C(maj7)
Asus2
N C.
What you've learned,— what you've earned,— ship of joy will stop you fail - ing.—
P.M.
sl.
A.H.
H P
P P
A.H. pitch : D♯
Coda I
B
E5
A
Play 3 times
H
P P
F♯m
let ring
Dsus2
Gtr. II N.C.
Gtr. III
*Gtr. II tabbed on right, Gtr. III tabbed on left.
Guitar solo
C♯5
Gtr. III
Gtr. II
Full
sl.

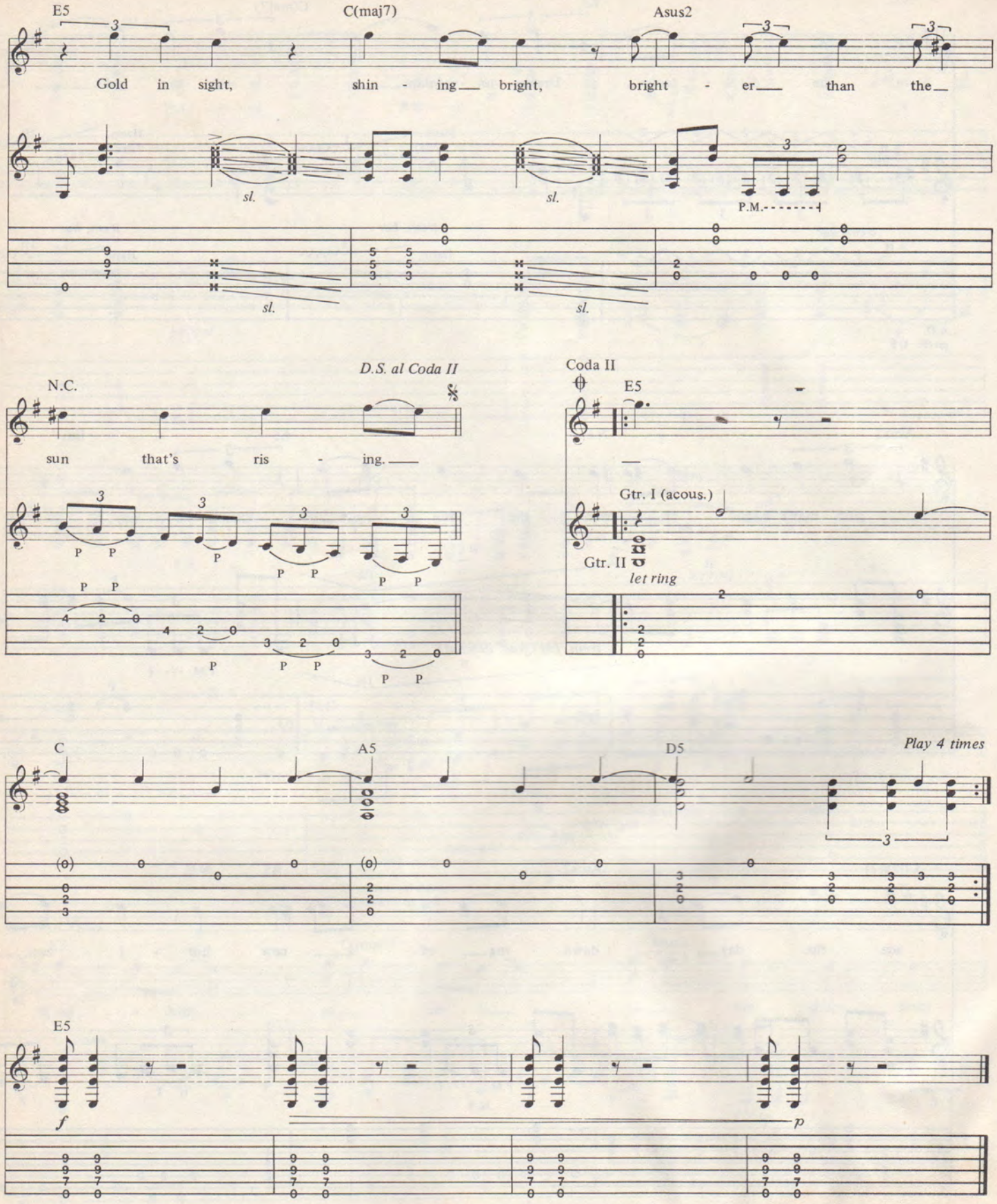

A.H.
(15ma)
1½
P.M.
E5
Dsus2
sim.
8va
loco
sl.
1/2
Full
Rhy. G
Fig. 1
(end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times)
C5/G
G5


B
Gtr. II (Gtr. III out)
E
A
P.M.
H
P
B5
pick sl.
E5
A
B
E5
A
F♯m
let ring
Dsus2
N.C.
Gtr. II
Gtr. III
(both notes vib.)
*Gtr. II tabbed on right,
Gtr. III tabbed on left.
3rd Verse
E5
C(maj7)
Asus2
Wind is high, so am I as the shore sinks


N.C.
E5
C(maj7)
in the dis - tance. Dreams un - fold, seek the gold,
A.H.
(15ma)
Harm.
(8va)
trem. bar
A.H.
Harm.
Harm
A.H.
pitch: D♯


Asus2
N.C.
E5
Em
gold that's bright - er than the sun - light. Sail a - way,
trem. bar (grad. descent)
P.M.

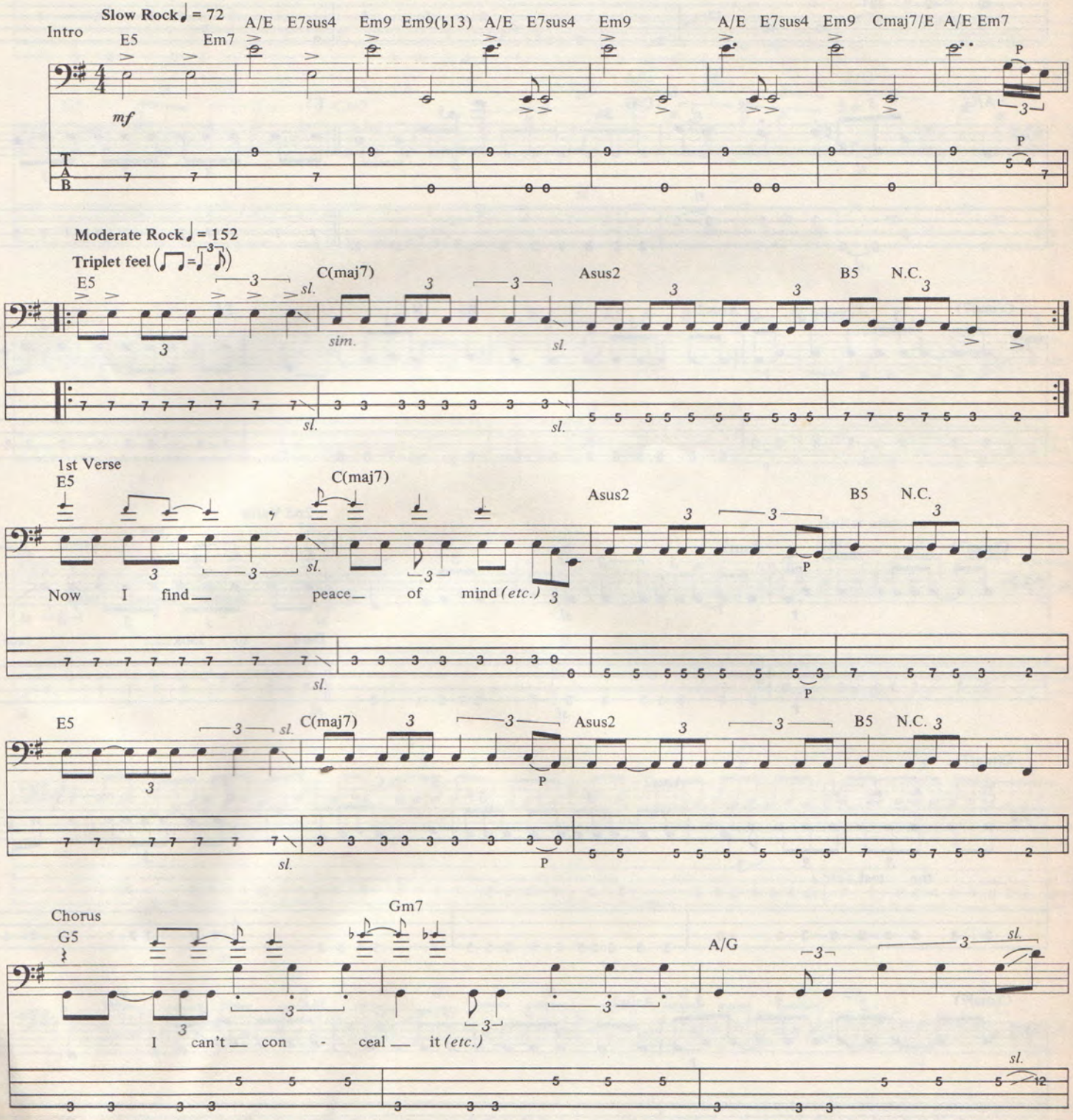

C(maj7)
Asus2
B5
N.C.
see the day, dawn - ing of a new hor - i - zon.
P.M.
H P


E5
C(maj7)
Asus2
Gold in sight, shin - ing bright, bright - er than the
sl.
P.M.
N.C.
D.S. al Coda II
sun that's ris - ing.
Coda II
E5
Gtr. I (acous.)
Gtr. II
let ring
C
A5
D5
Play 4 times
E5
f
p

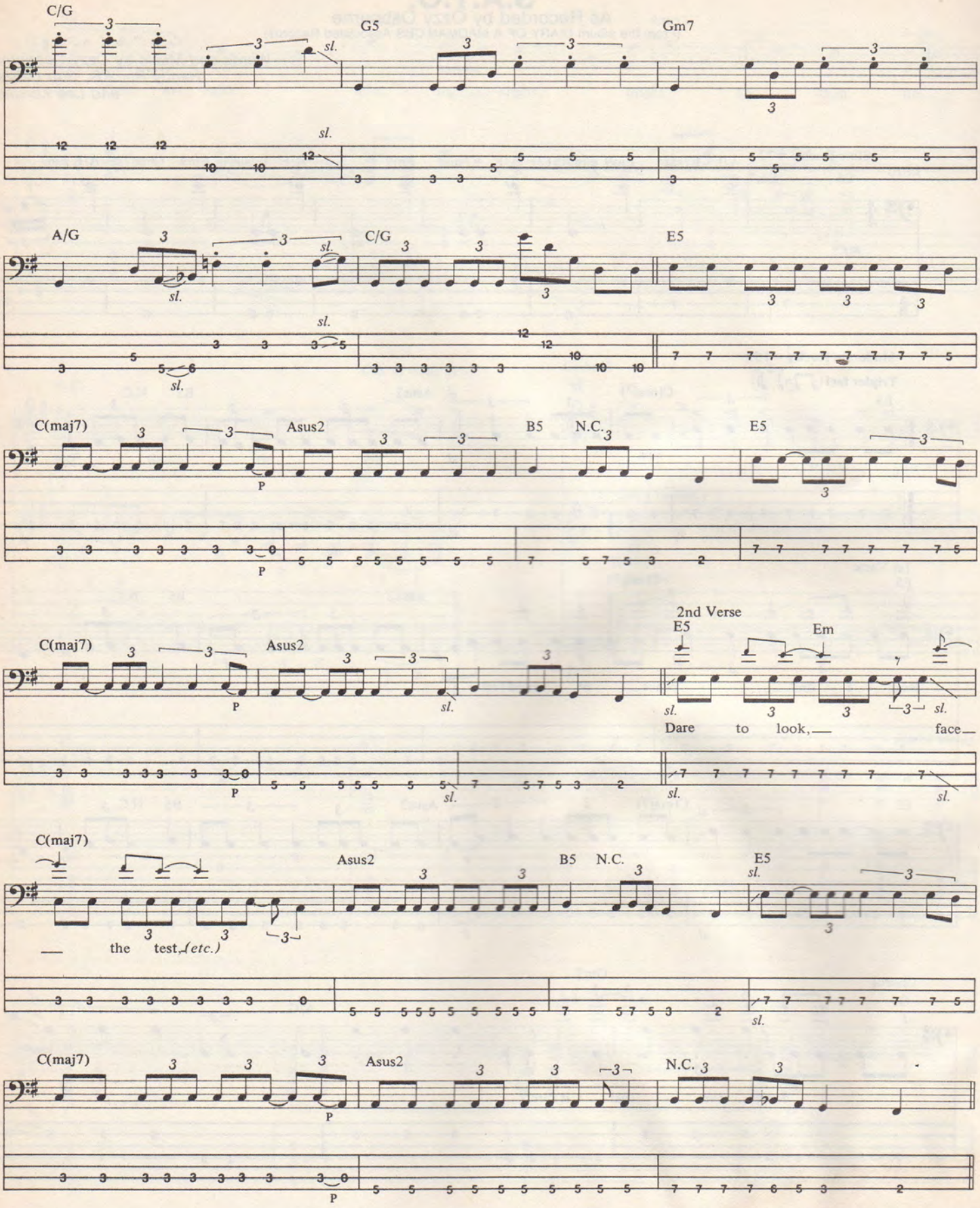
BASS LINE FOR
S.A.T.O.

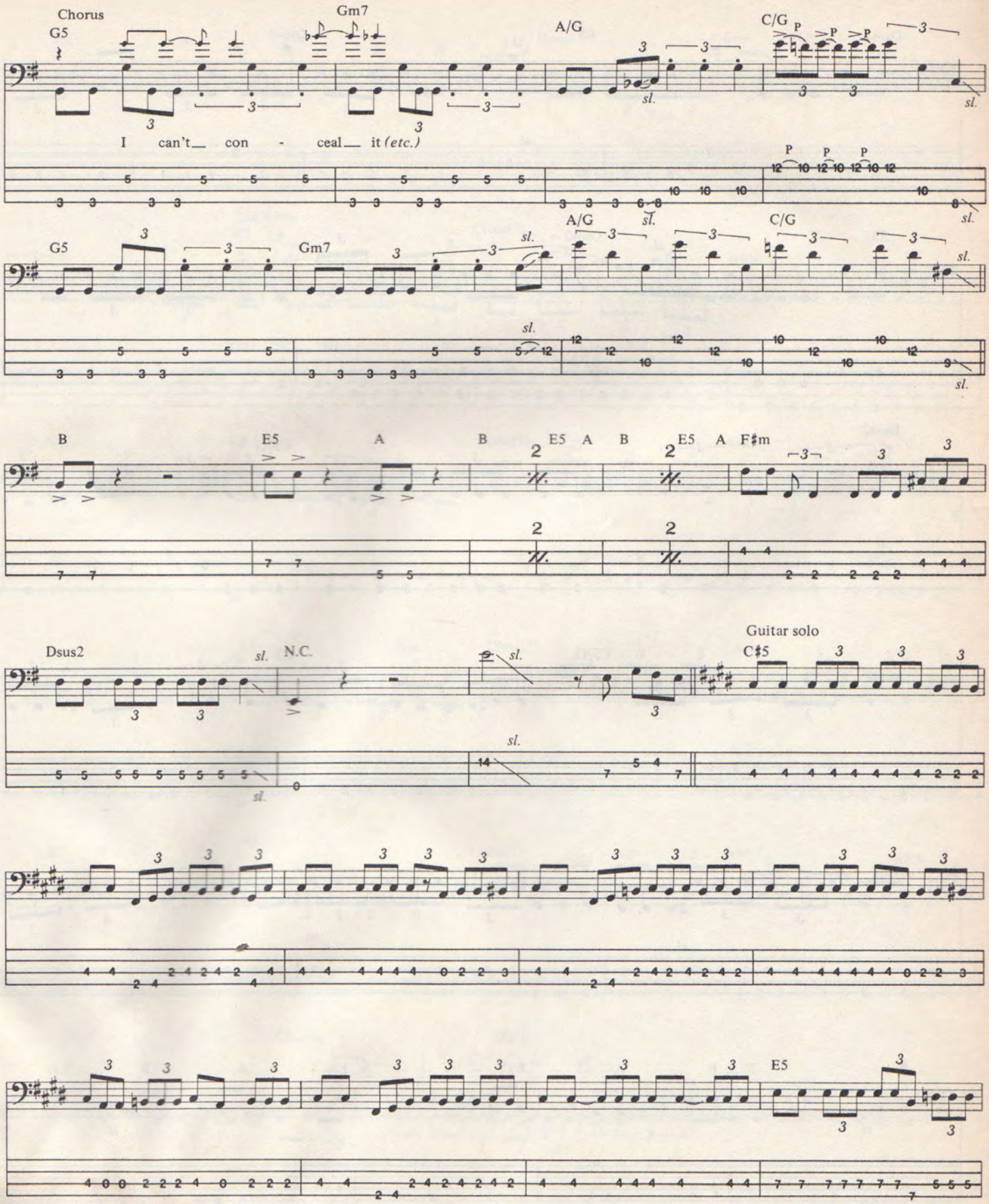
As Recorded by Ozzy Osbourne
(From the album DIARY OF A MADMAN/CBS Associated Records)

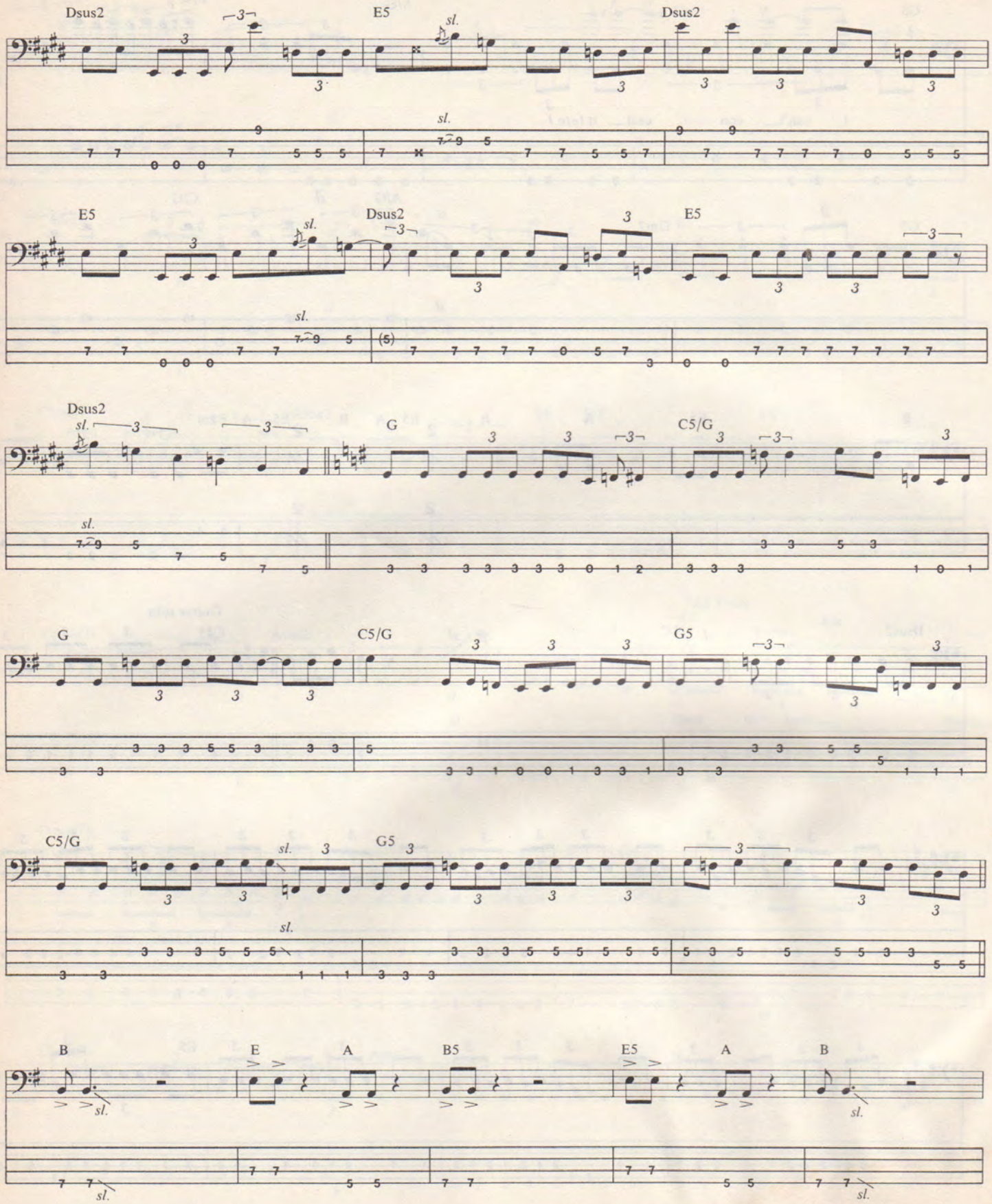
Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

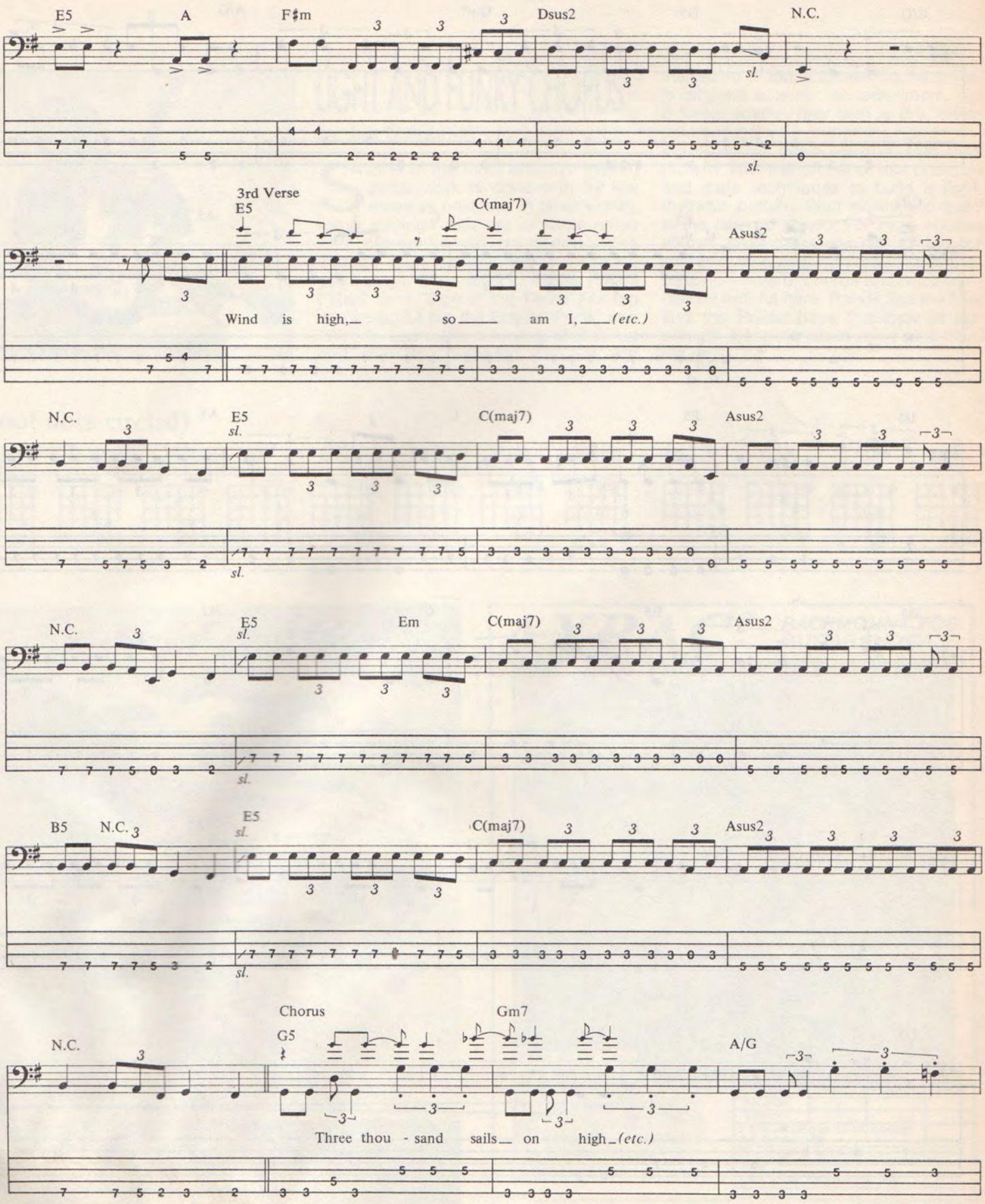


Copyright© 1981, 1988 Blizzard Music Limited
International Copyright Secured All Rights Reserved


C/G
G5
Gm7
A/G
C/G
E5
C(maj7)
Asus2
B5
N.C.
E5
C(maj7)
Asus2
2nd Verse
E5
Em
Dare to look, face
C(maj7)
Asus2
B5
N.C.
E5
the test, (etc.)
C(maj7)
Asus2
N.C.


Chorus
G5
Gm7
A/G
C/G
I can't con - ceal it (etc.)
G5
Gm7
A/G
C/G
B
E5
A
B
E5
A
B
E5
A
F#m
Dsus2
N.C.
Guitar solo
C#5
E5

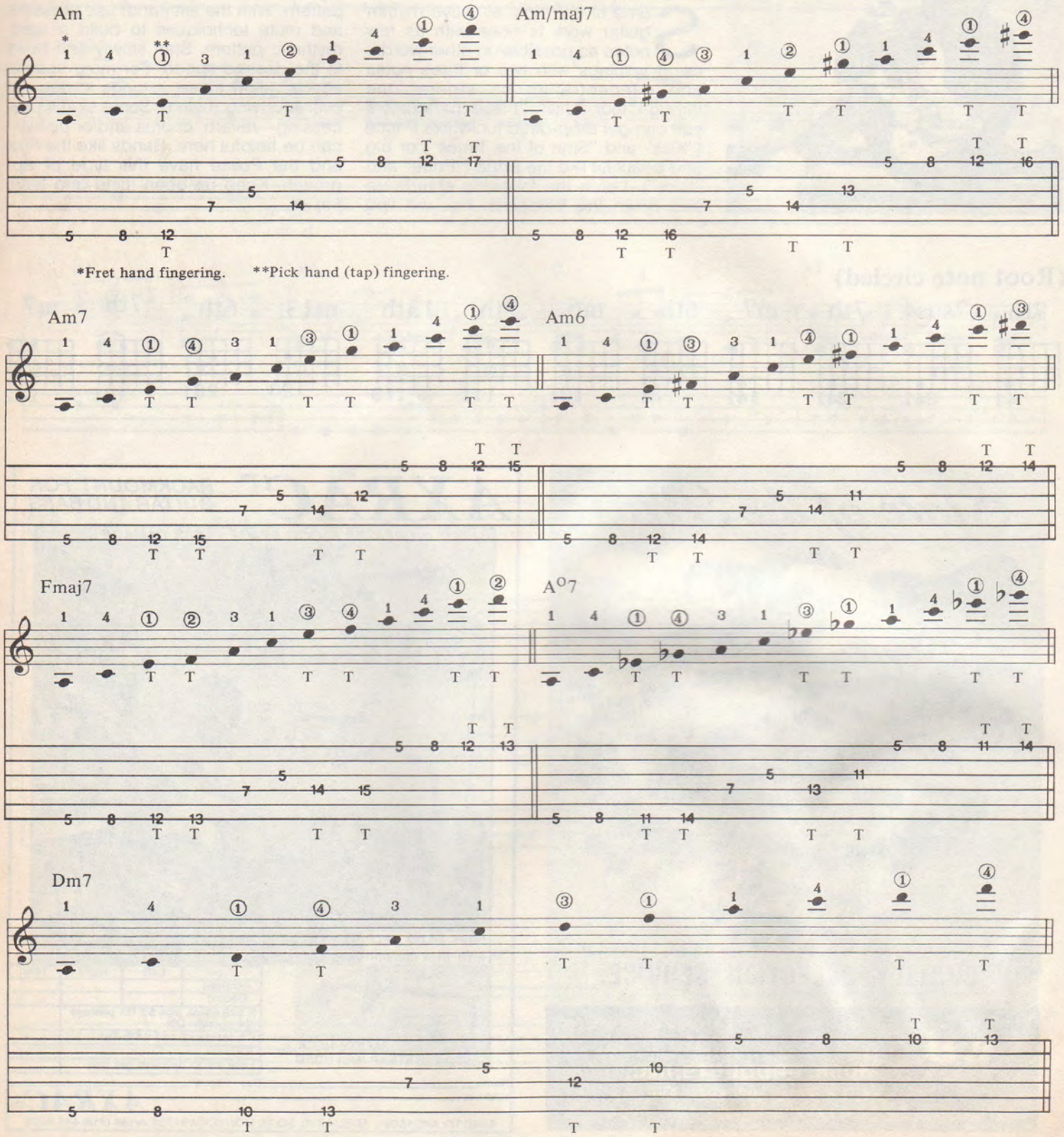

Dsus2
E5
Dsus2
E5
Dsus2
E5
Dsus2
G
C5/G
G
C5/G
G5
C5/G
G5
B
E
A
B5
E5
A
B
sl.


E5
A
F♯m
Dsus2
N.C.
sl.
3rd Verse
E5
C(maj7)
Asus2
Wind is high, so am I, (etc.)
N.C.
E5
C(maj7)
Asus2
N.C.
E5
Em
C(maj7)
Asus2
B5
N.C.
E5
C(maj7)
Asus2
Chorus
G5
Gm7
N.C.
A/G
Three thou - sand sails on high (etc.)

LEFT HAND ARPEGGIOS

by Jennifer Batten

This month I've chosen seven different arpeggios which all share the same left hand fingering. You may want to play just the left hand notes at first (three octaves of A to C in 5th position) to get used to the shape, and hammering with the left hand. Use a string dampening device to stop unwanted strings from ringing out. Memorize these fingerings and know where the roots are, as they are not always on the first note. Next month I'll put some of these arpeggios to use in combination with some new ones in a progression.



*Fret hand fingering. **Pick hand (tap) fingering.

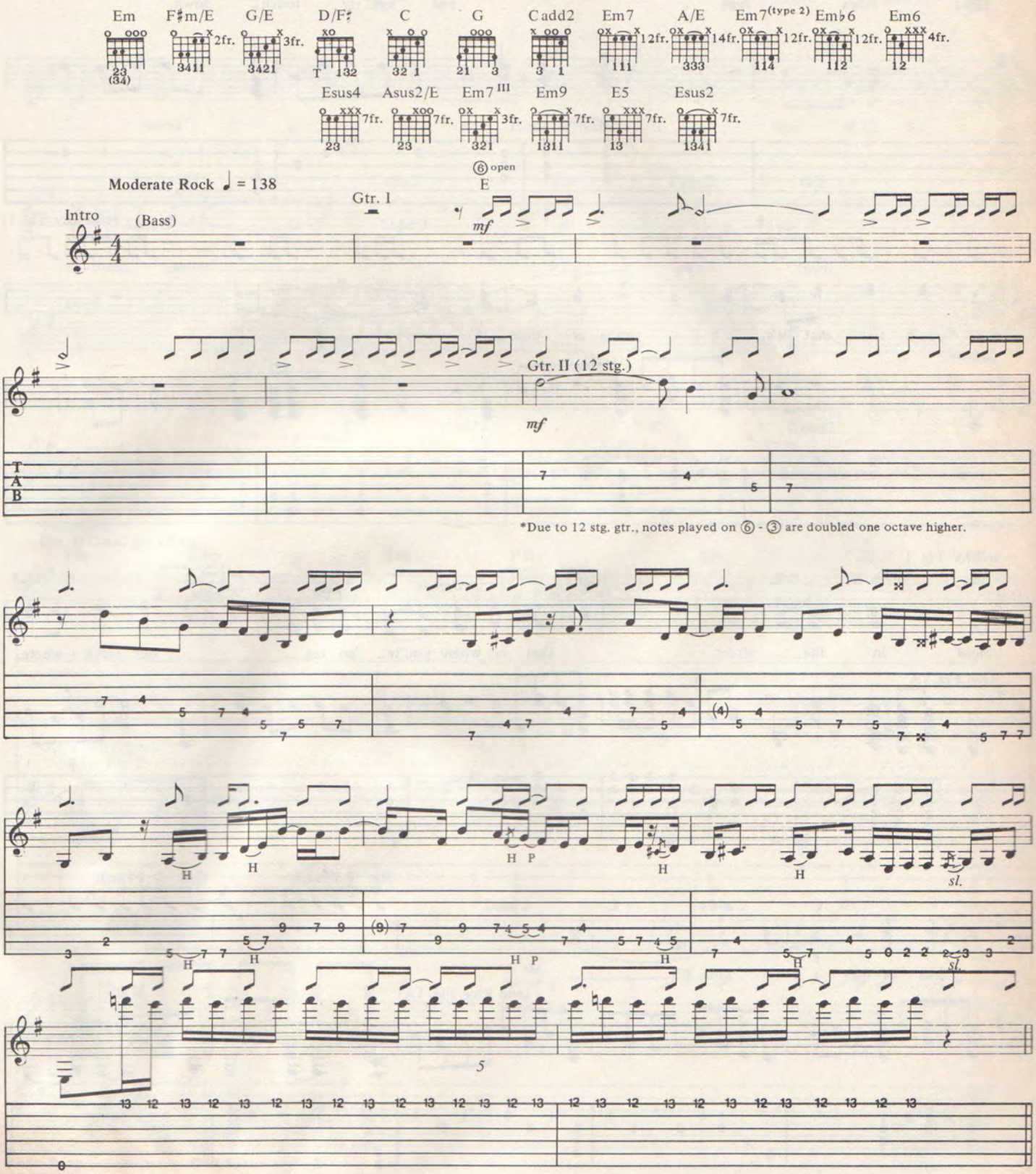
Tablature Explanation page 34

EIGHT MILES HIGH

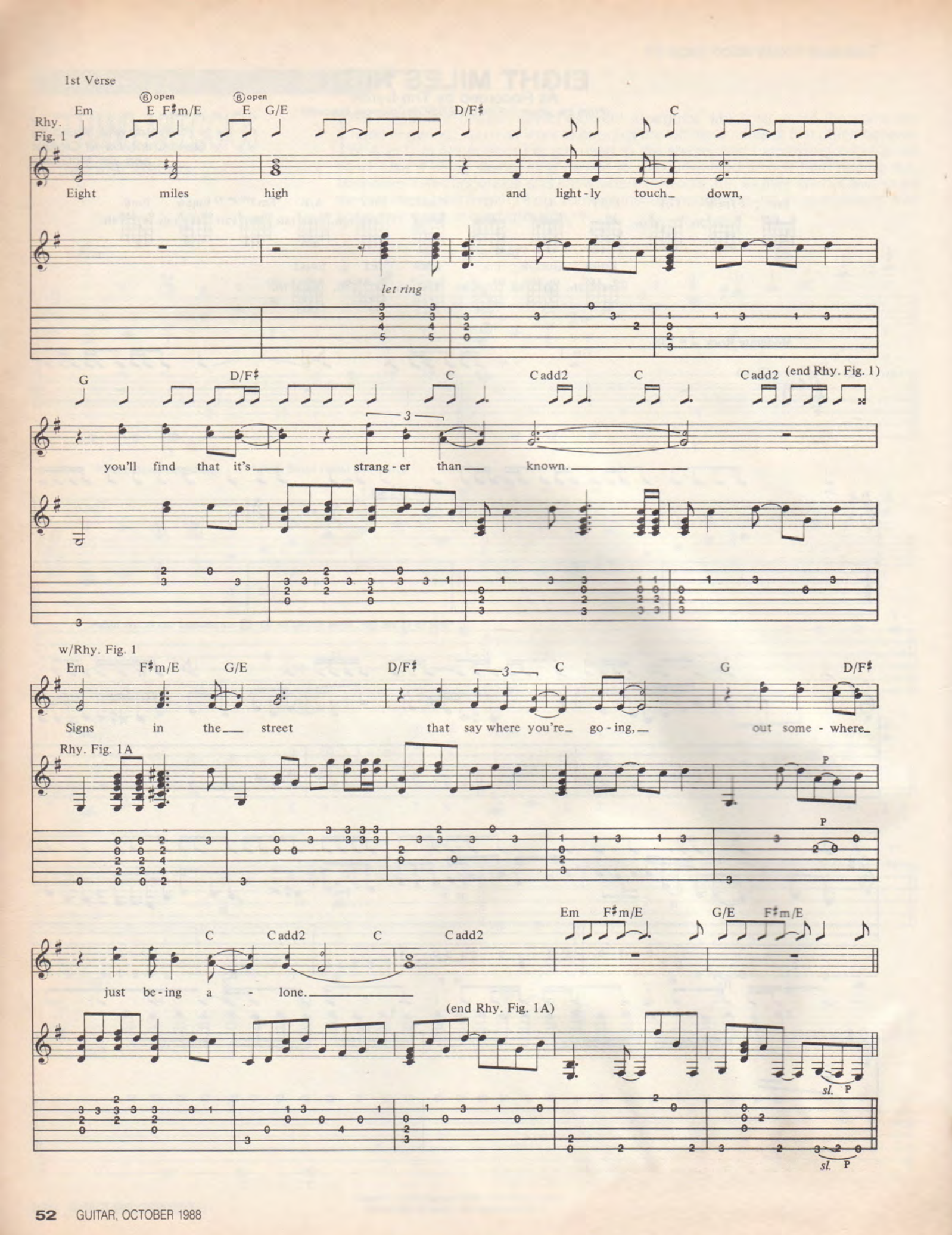
As Recorded by The Byrds

(From the album FIFTH DIMENSION/Columbia Records)

Words and Music by
Gene Clark, David Crosby
and Jim McGuinn



Copyright©1966, 1988 Tickson Music Company
All Rights Reserved Used by Permission


1st Verse
Rhy. Fig. 1
Em
E
F♯m/E
E
G/E
D/F♯
C
Eight miles high and light-ly touch down,
let ring
G
D/F♯
C
Cadd2
C
Cadd2
(end Rhy. Fig. 1)
you'll find that it's strang-er than known.
w/Rhy. Fig. 1
Em
F♯m/E
G/E
D/F♯
C
G
D/F♯
Signs in the street that say where you're go-ing, out some-where
Rhy. Fig. 1A
P
C
Cadd2
C
Cadd2
Em
F♯m/E
G/E
F♯m/E
just be-ing a-lone.
(end Rhy. Fig. 1A)
sl.
P

2nd Verse
w/Rhy. Fig. 1 & 1A *(both 2 times)*

Em F♯m/E G/E D/F♯
No - where is there warmth to be

C G D/F♯ C
found a - mong those a - fraid of los - ing

C add2 C C add2 Em F♯m/E G/E
their ground. Rain - grey town

D/F♯ C G D/F♯
known for its sound, in plac - es

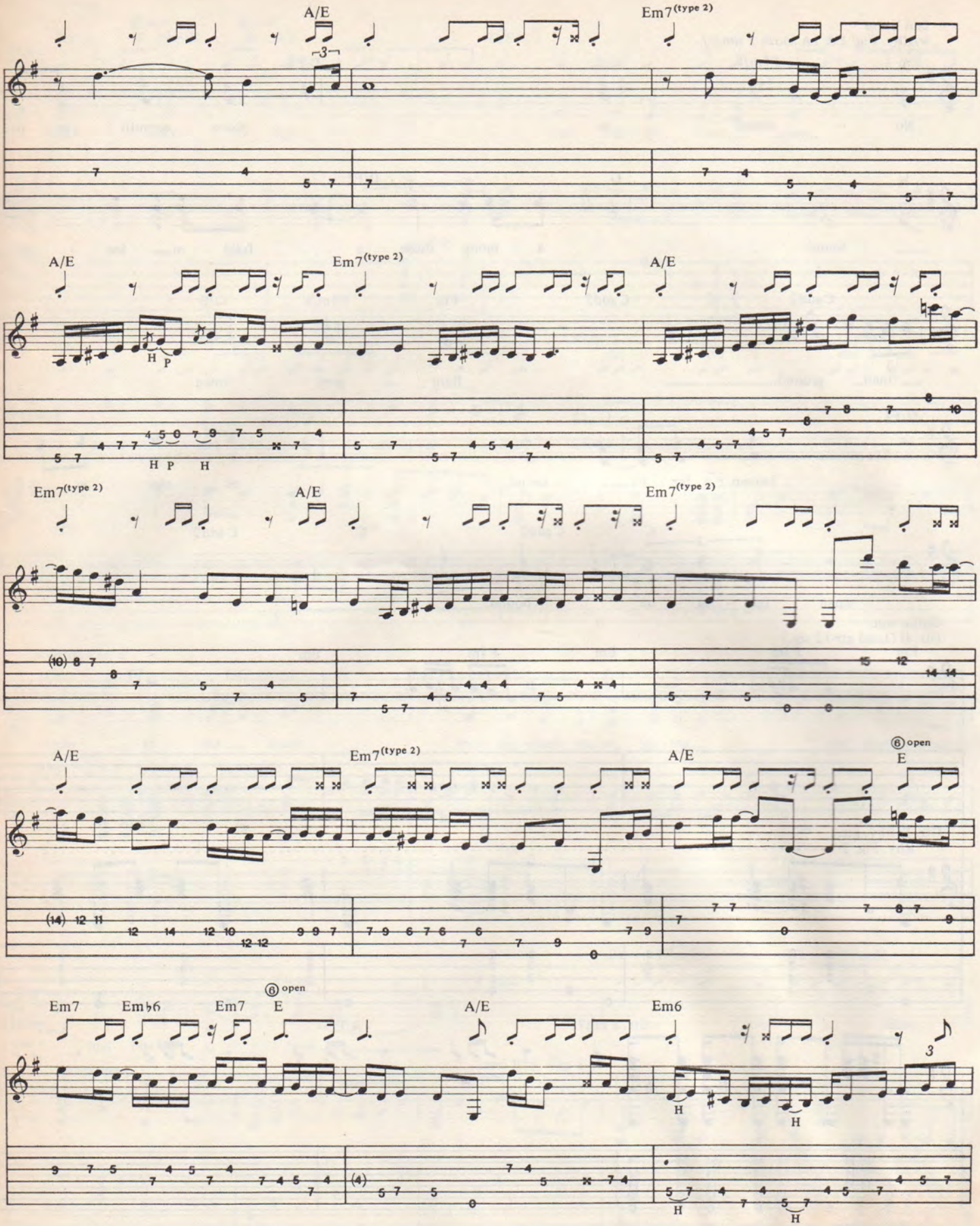
C C add2 C C add2
small fac - es un - bound.

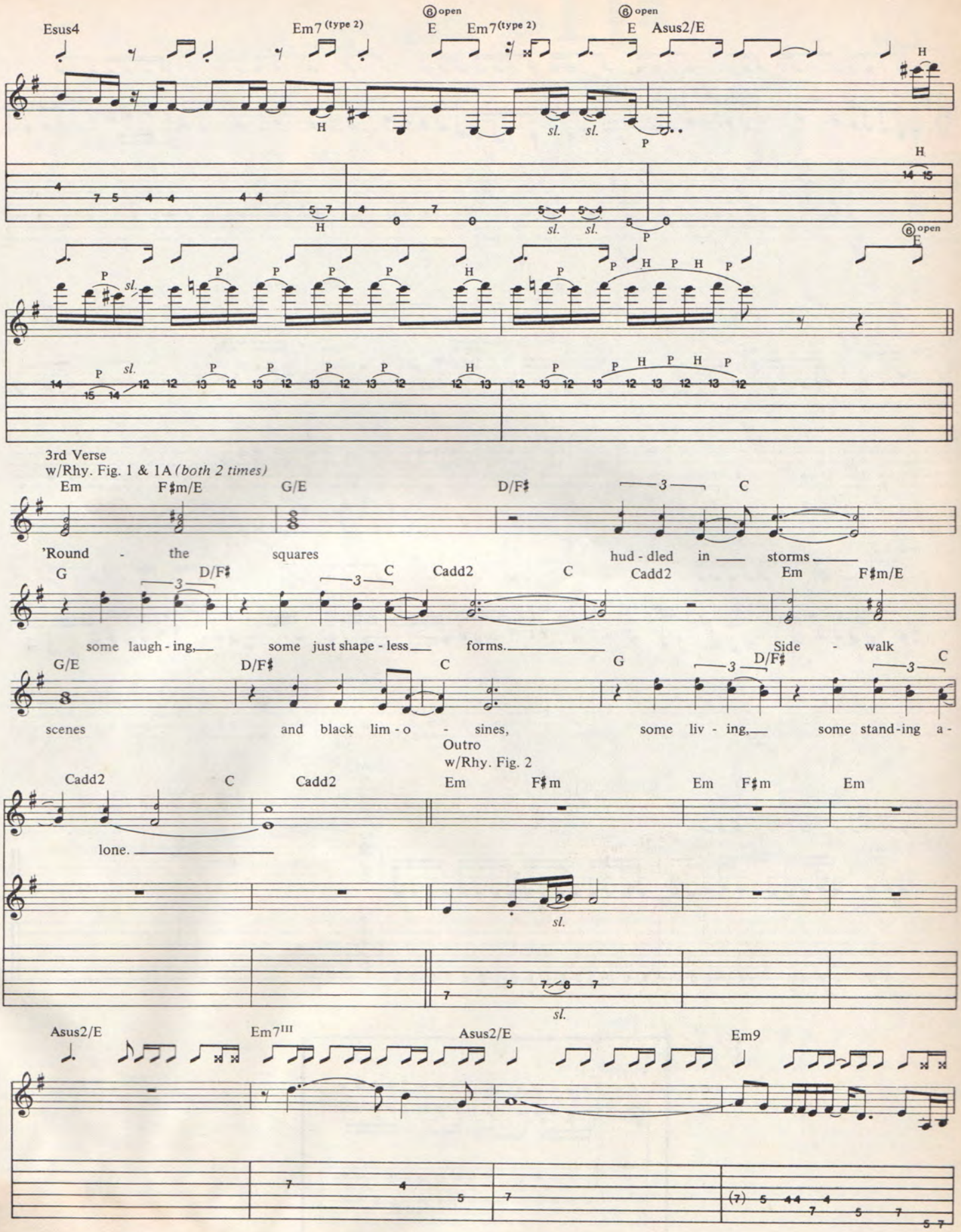
Guitar solo
Gtr. II (Lead gtr-12 stg.)

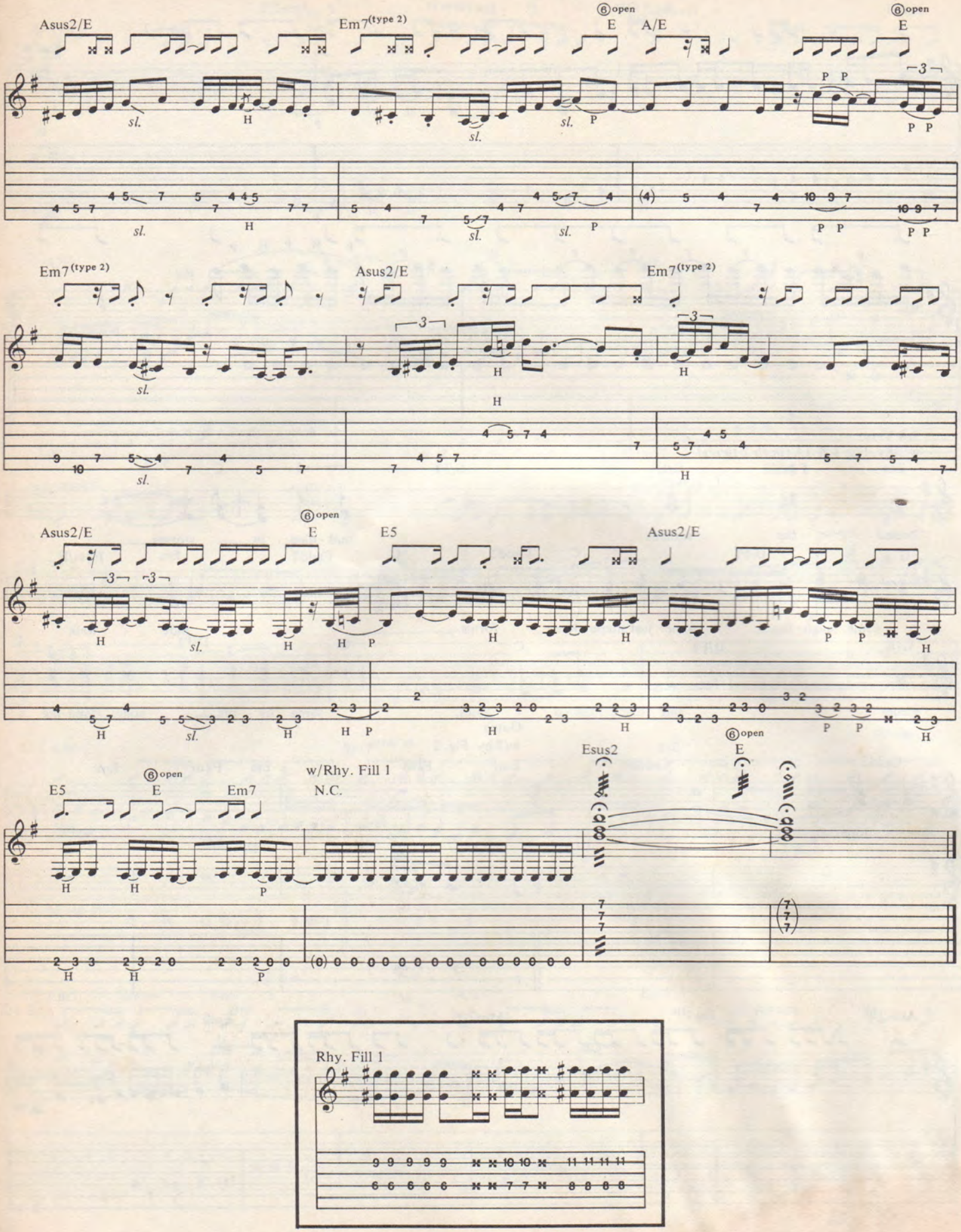
Em F♯m Em F♯m Em
sl. sl. sl. sl.

Gtr. I (Rhy. gtr.)
Rhy. Fig. 2

A/E Gtr. I Em7 A/E Em7 (type 2)


A/E
Em7(type 2)
A/E
Em7(type 2)
A/E
Em7(type 2)
A/E
Em7(type 2)
A/E
Em7(type 2)
A/E
⑥ open
E
Em7
Em♭6
Em7
⑥ open
E
A/E
Em6


Esus4
Em7 (type 2)
6 open
E
Em7 (type 2)
6 open
E
Asus2/E
3rd Verse
w/Rhy. Fig. 1 & 1A (both 2 times)
Em
F♯m/E
G/E
D/F♯
C
'Round - the squares
hud - dled in storms
G
D/F♯
C
Cadd2
C
Cadd2
Em
F♯m/E
some laugh - ing,
some just shape - less
forms.
Side - walk
G/E
D/F♯
C
G
D/F♯
C
scenes
and black lim - o - sines,
some liv - ing,
some stand - ing a -
Outro
w/Rhy. Fig. 2
Cadd2
C
Cadd2
Em
F♯m
Em
F♯m
Em
lone.
Asus2/E
Em7III
Asus2/E
Em9


Asus2/E
Em7(type 2)
⑥open
E
A/E
⑥open
E
Em7(type 2)
Asus2/E
Em7(type 2)
Asus2/E
⑥open
E
E5
Asus2/E
E5
⑥open
E
Em7
w/Rhy. Fill 1
N.C.
Esus2
⑥open
E
Rhy. Fill 1

— **Dana Strum,**
Vinnie Vincent Invasion

STACKED

Dana Strum and the VINNIE VINCENT INVASION demand stacks of power.

The Carvin Pro Bass series of amps and speakers feature true concert level sounds at half the cost—DIRECT.

For the professional, these amps have finely tuned signal processing, stereo power amps for internal bi-amping, MOSFET technology, unmatched performance and reliability.

"After six months of abuse on the Iron Maiden/Invasion tour my Carvin bass systems still blast like they did on the day I got them . . . whether in the studio or live, I can count on my Carvin gear . . ."

Send for your FREE 1988 catalog today and see how we "stack" up to the competition.

Carvin . . . the professional's answer for quality since 1946.

Direct Price Listings:

- Pro Bass 400 watt Stereo Head $499
- Pro Bass 900 Watt Stereo Head $699
- V212HT Two 12" Speaker Box $259
- V118H One 18" Speaker Box $289
- SB218 400 Watt Double Bass Stack $979
- SS218E 900 Watt E.V. Bass Stack $1389
- LB70 Neck-Through Bass Guitar $519

©Carvin Corporation Photo by Glen La Ferman

CARVIN

FACTORY MAIL ORDER:
Dept. GM81 1155 Industrial Ave.
Escondido, CA 92025
Toll-Free: (800) 854-2235

HOLLYWOOD RETAIL STORE:
7414 Sunset Blvd.
Hollywood, CA 90046
(213) 851-4200
HRS: M-F 10-8, Sat 10-6

CARVIN 1155 Industrial Ave., Escondido, CA 92025

☐ Free 1988 Catalog ☐ Send $1 for First Class Mail

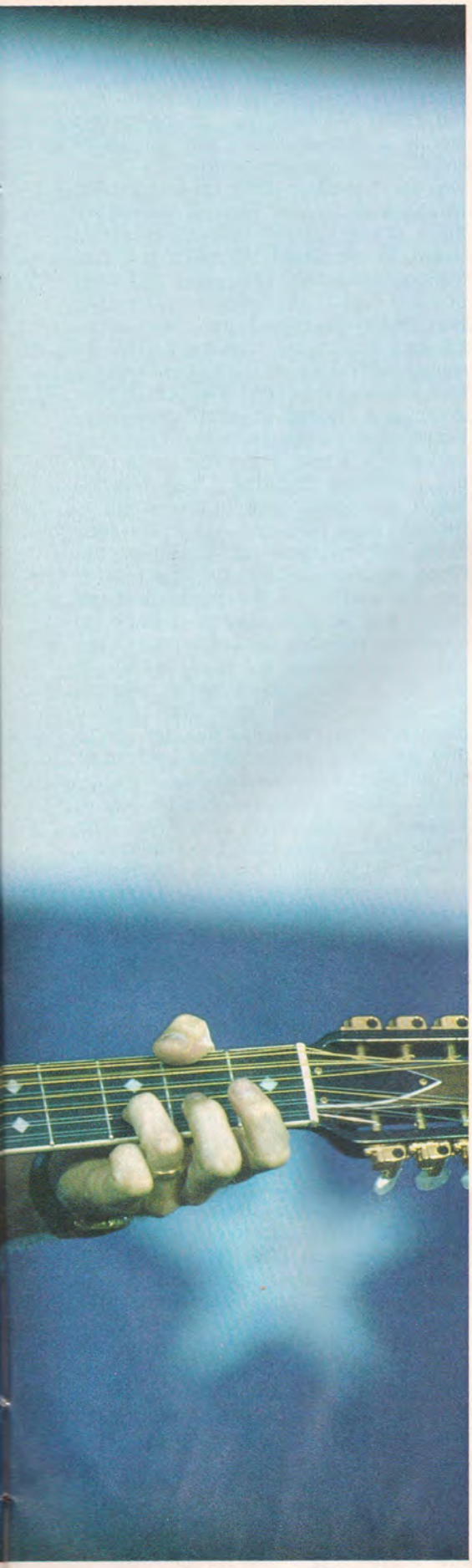
NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

GM81

Bob Leafe



POSTFLYTE

By Bruce Pollock

Robin Williams said that anyone who remembers the Sixties probably wasn't really there. Paul McCartney corroborated this insight last time I spoke to him. "The sixties went by in a bit of a blur for me, you know?" he said long distance from his lordly manor in England. There's a generation wandering among us, half the three-piece suited population of Wall Street, who don't remember who they are or where they've been, Haight Street and Greenwich Village irregulars, who marched at Berkeley and sloshed through Woodstock, peaceniks and fingerpickers, who created out of the music of the times a tottering legacy of memories as hazy as the smokedreams through which we now attempt to chase down those elusive tunes, with one hand waving free, silhouetted by the sea. "People imagined all these things going on," Roger McGuinn told me. "Oh, this guy's a great spokesman, a great statesman, a great artist. I think it was definitely an overestimation of the people involved. The fact is, it's just punks trying to play music usually." He himself went by the name of Jim, one of those punks trying to play music then, with an outfit called the Beefeaters, that changed their name to the Byrds, just as Jim changed his name to Roger under the influence of a religion called Subud. "A guy in Indonesia sort of pulled it out of the air." McGuinn admitted. "It had something to do with vibrations."

Something to do with vibrations. McGuinn's first idol, in the supposedly tamer happy days of the fifties, was Elvis Presley, who vibrated plenty in his time. "Rockabilly was my first love," he said, "Carl Perkins, Gene Vincent, that whole Sun Records thing. Although Elvis wasn't known as a guitar player, he could play a little, and 'Heartbreak Hotel' got me interested in getting a guitar and learning how to sing like that. I used to slow records down to learn to play the lead licks from the instrumental breaks. That's all I could play. There wasn't a lot of fancy guitar work then. Solos were about 30 seconds in the middle of the song and that was it. Chet Atkins was pretty intricate, but most of the stuff was pretty simple. James Burton was one of the outstanding players back then, guys like Jimmy Bryant in the country field and Speedy West on steel guitar. I remember listening to their stuff. But as soon as the popularity of that faded out, I lost interest in rock 'n' roll and I got into folk music, Pete Seeger and the Weavers, Big Bill Broonzy and stuff like that."

At the Old Town School of Music in Chicago the teenage McGuinn would fingerpick his way toward the first of several crucial musical changes that would not only lead to the Byrds, but to the entire sound of the sixties. McGuinn remembered it well. "They put this school together to teach kids how to play folk music and they had all these little placards on the walls that told you how to pick certain styles. There were maybe 100 different folk artists all with different styles, and every week there'd be a song we'd all study and apply these different techniques to. It was a weekend school. Saturdays and Sundays they'd have classes and maybe they'd have an occasional concert during the week."

Bob Leafe

Some strange birds: (from L to R) John Sebastian, the late Richard Manual, McGuinn, Ronnie Spector, Felix Cavaliere, Big Al Anderson.

It was here he came upon his signature 12-string. "Leadbelly played the 12

string," McGuinn said, "and Pete Seeger and Bob Gibson; I was into those guys. It was one of the strong things that they did. And I thought if you're only going to have one instrument, the 12-string would be the best one because it's got such a full sound for a solo artist. Bands weren't that popular; it was mostly solo artists back then. Seeger always used a five-string banjo and a six-string guitar and a 12-string. So I did that too for a while, and used them for different songs, like different colors. I had a couple of folk trios and quartets that mostly sang around the coffee houses in Chicago. Bands weren't happening. It was pre-Beatles."

In the world of pre-Beatles, pre-Assassination, you could hang out under the El under the moon of love ogling cheerleaders strolling the avenue in packs of twelve. No one smoked dope, no one even thought of cutting school. While folk music was epitomized in the hearts and minds of the white bucks and cardigan sweater set as a harmless sing-a-long like "Michael Row the Boat Ashore," down in the dusty caverns of Greenwich Village a rougher sound was being fingerpicked together, the punks of their day, howling at night under the same sky as the Capris and the Ronettes. McGuinn was a witness, but not an especially prescient one. "Dylan was doing Woody Guthrie songs and all I knew was that the little girls liked him a lot," he recalled. "But I thought of him as just another guy. I was really shocked when he took off."

McGuinn was more of a traditional picker. In the Limeliters and then with the Chad Mitchell Trio, he performed strictly a backup role. "With the Limeliters I was just one instrument. There was another banjo going on and a stand up bass so it was like an interactive thing where I didn't have to play that much. In the Chad Mitchell Trio I was the only musician. They were just singers so I had to do everything. I had to play rhythm and lead and make a real full sound with my instrument. The arrangements were all up to me. As long as it followed the chord line, I could play anything I wanted to and I frequently would make up new parts and improvise and stuff like that. I recorded with both the Limeliters and the Chad Mitchell Trio. I didn't get credit for the Limeliters record; they paid me for it but they didn't put my name on it. But on the Chad Mitchell Trio albums that I did, I got my picture on the cover and got credit and all that. To be a back up musician requires a subservient attitude. You have to not really stand out and try to steal the show or express yourself too much. You kind of play along and you play what they tell you to and you stand where they tell you to or sit and keep that role together."

The Beatles were the Beatles only in England at this point, and Dylan was Dylan only for the crowd in Greenwich Village. So McGuinn went to Las Vegas, where he worked for Bobby Darin. "I wasn't like playing 'Splish Splash' with him or anything," he explained. "He hired me to do a folk segment in his show. I played exactly the same kinds of things that I played with the Chad Mitchell Trio or the Limeliters. At that point he was really interested in becoming as authentic as possible, which I respected a lot." When the Beatles broke, McGuinn was still working for Darin and moonlighting at night with solo gigs at the basket houses around the Village, competing for spare change with characters named Phil Ochs, John Hammond, Dave Van Ronk, and future rock icons like John Phillips (the Mamas and the Papas), John Sebastian (the Lovin Spoonful), Peter Tork (the Monkees) and Paul Simon (Simon & Garfunkel). "My job was to listen to records and come up with stuff like the Beatles were doing. So I got a pickup for my acoustic 12-string and started messing around with that. It was kind of a novelty thing. People thought I was out of my mind and audiences weren't too appreciative. I was doing folk rock when there was no such thing as folk rock. They didn't understand it. Basically, you get more am-

CONKLIN GUITARS

JACK STARR & MIKE TIRELLI
BURN WITH THEIR CUSTOM CONKLIN GUITARS
"ELECTRICK" MODEL.

WE WORK DIRECTLY WITH YOU TO CREATE THE EXACT GUITAR YOU HAVE IN MIND... A ONE-OF-A-KIND INSTRUMENT OF FINEST QUALITY.

- CUSTOM NECKS & BODIES.
- COMPLETE CUSTOM INSTRUMENTS.
- UNLIMITED DESIGN & HARDWARE OPTIONS.
- CUSTOM COLORS, GRAPHICS & INLAY.
- GUITAR REFINISHING.
- PERSONAL SERVICE & QUICK DELIVERY.

JACK STARR & MIKE TIRELLI
OF THE EAST COAST ROCK BAND
"BURNING STARR"

Send $1.00 for Brochure / Custom-Order & Finance Information

CONKLIN GUITARS
P. O. BOX 1418 / LEBANON, MO 65536
(417) 532-2786 / 588-1164

"WE TURN GOOD IDEAS INTO GREAT GUITARS"

plification out of an electric 12-string, but it was the same technique, until I got my hands on a Rickenbacker, which is different. The neck is thinner and the strings were reversed. F.C. Hall, back when he was president of Rickenbacker, came up with the idea to put the big string before the little string, before the octave on your way down as you're picking. And it gave it more of a bite, more of a ring than the other type of stringing, and I liked it better."

Once the Beatles arrived in the flesh, McGuinn could sense the sixties starting for real. "When I saw the Beatles I knew I wanted to get a band together," he said. "It looked like a very attractive proposition." And on the street, it had something to do with those vibrations again. "In fact, I remember walking down the street just before I left New York and there were these club owners who said, 'What we need are four of him.' That's when I knew I had something that would work."

All the pieces were in place for a revolution, one part the folk and blues changes of McGuinn's immediate repertoire, the rest the rock 'n' roll that was his roots. As it turned out, he and the Beatles had been on the same wavelength for some time, these two monster engines on separate tracks about to converge in a festival of sound and energy. "When I met George Harrison for the first time, we compared notes and it turned out that he and I learned exactly the same guitar line at the same time. It was the first thing we both learned. I think it was the break from "Be Bop a Lula." I think what initially attracted me to the Beatles was the fact that they inadvertently or subconsciously were using folk changes. I'd been listening to Bob Gibson, who used some pretty slick chord progressions for a folk singer. He used a lot of passing chords like the Beatles ended up doing. Like he'd go, G,Bb,Eb,C,Ab,Db, back to G and stuff like that. So when I heard the Beatles I went, Oh, I love those changes, and I loved their harmonies of 4ths and 5ths which were also folk music kind of harmonies, like sea shanty harmonies. I think because they had been a skiffle band and because they came from where they did, that music was just in the air there. They were doing their version of 50's rock 'n' roll, which wasn't anything like that. But they put that other thing on it. So it was the two things that I liked, the 50's rock 'n' roll/rockabilly sound and the folk thing, combined in the Beatles. I guess that was what it really was. When I got to meet them I found out that they didn't know they were doing that. They didn't know how to fingerpick and they didn't play banjos or mandolins or anything, and they weren't coming from where I was coming from at all, which I'd given them credit for. I thought they knew all that stuff and were just being real slick about it. But it was just kind of an accident. It was a great accident."

Just punks trying to make music, in other words, the Beatles, like the sixties, proceeded from accident to accident, making history along the way. Motoring west one week in 1964, Bob Dylan took note that the Beatles occupied all five slots on the Top 5. "At first Dylan was real and the Beatles were plastic," observed McGuinn. "Then the Beatles got more authentic and Dylan got more Top 40." Of such concerns, artistic and commercial, was folk/rock conceived. Later on, of course, everyone became cosmic.

"George didn't believe in anything when I first met him," McGuinn recalled. "I remember his response because I thought it was really odd. He said, 'We don't believe in God,' like he didn't have a personal mind or ego of his own. It was a group consciousness. 'We don't know what to think about that.' They were kind of neat the way they worked, the Beatles. They used to all protect each other. It was like a little gang. If you do something to one of them they'll get you. Anyway, I told George about Ravi Shankar and all that Indian stuff, and he got into it after that."

Forming the Byrds with Gene Clark,

STRING VACATION

From today's exhausting touring schedules to those blistering solos in your own bedroom, you demand a string that sounds brilliant, feels smooth and uniform, and won't collapse under the heavy stress of your wicked "whammy" action. ***Gibson's Brite Wire Strings*** give you that feel, sound and durability you demand. With our revolutionary ball end wrap system, sheer harmonic brilliance and unmatched craftsmanship, ***Gibson's Brite Wires*** are today's most sought after and affordable set of strings. Pick up a set at your local Authorized Gibson Strings & Accessories Dealer . . . today!

"My ***Brite Wire Strings*** (G-700XL .009 gauge) get me away from those every day string hassles and let me be on 'vacation'. . . night after night. . . show after show!"

Joe Perry
of
AEROSMITH

Photo By Gene Kirkland

For a complete catalog send $2.00 for postage and handling to:
In U.S.A.: Gibson Strings & Accessories
Dept. SJP
1725 Fleetwood Drive
Elgin, IL 60123
In Canada: Yorkville Sound
80 Midwest Road
Scarborough, Ontario M1P 4R2

Gibson USA
STRINGS & ACCESSORIES

David Crosby, Mike Clarke and Chris Hillman initiated a transition for all of them more elemental than merely donning a pair of shades and purchasing a limo. "I didn't have much rock n' roll savvy at that point," said McGuinn. "I had my folk chops together, but my sense of rhythm wasn't too highly developed because in folk music the emphasis on keeping a solid beat isn't that strong, as long as you just sort of flow along it's ok. Nobody had to dance to it or anything like that. So one of the major considerations when we got a rock band together was to try to keep a solid beat and I think that was the thing that frightened us the most about it. We played Ciro's, where people were actually dancing in front of us, and if you messed up on the beat they'd fall down. So that took awhile. And then of course, single string picking was something that I didn't do much of with a flat pick in the folk field. I did fingerpicking and Travis picking and that kind of thing. So I had to learn how to use a pick and how to pick out individual notes and I started practicing scales and stuff like that to get that technique together. I practiced hours and hours every day to get that technique together. With my first Rickenbacker I used to just sit there on my bed and play all morning every day. Unfortunately, I got lazy and we had a couple of hits and there were times when I didn't pick a guitar for a few days at a time or a week. And I kind of lost my chops."

Yet since winning the audition to sing Dylan's "Mr. Tambourine Man," the choice of their producer, Jim Dickson, McGuinn's victories in the Byrds were hard to come by. "I was the leader, in name at least," he said. "I did the lead vocals and lead guitar and got a lot of recognition. Crosby wanted to be the top guy and kept pushing for that and there were these ego battles going on all the time. So Chris Hillman and I got rid of Crosby because he was too outrageous, and then Hillman started wanting to be the top guy. You can't win. The only way to do it is not to have a group, I guess." Ultimately the inner squabbles would topple the dreams of so many like sandcastles washed away in a torrent of reality. But before that deluge would occur, the Byrds would give us more than their share of highlights.

"We were on a Dick Clark Caravan of Stars tour," McGuinn recalled of the inception of "Eight Miles High." "Cassette players had just come on the market and I had just bought one in Europe. On the tour we ran into a guy who had John Coltrane's "India" and we taped it and had it with us and played it over and over again to the point of saturation. We wrote "Eight Miles High" during that period and when we got into the studio lines from it were just like "India." It's the same theme that you hear only I sped it up a little bit and played it on the 12-string. But it was definitely Coltrane oriented. A tribute to Coltrane, if you will. I wanted to go in that direction but I met with some resistance from the other guys in the band. They wanted at that point, to go into country music. So I went along with them. But I was really into getting a jazz kind of fusion band together, which I never pursued."

As high as "Eight Miles High" took them, that was about as high as it got. "We got blackballed after drug allegations about 'Eight Miles High,'" said McGuinn. "It was climbing up the charts and then the Gavin Report came out and panned it. They said it was a drug song and all these stations stopped playing it, and I don't think they wanted to touch us after that." Instead the Byrds acquired some new fans. "I remember one time when we were out on the road David Crosby was on the balcony of this Holiday Inn with this slingshot that used these little .22 caps that you put in a blank gun. He was shooting them against the brick wall, maybe 30 feet down, and they were exploding right where a bunch of rednecks were playing poker. So they started climbing over the balcony, screaming, 'Guys died in Iwo Jima for punks like you.' They were pounding on Crosby, when suddenly

KRAMER
DoublePlay™
Carry Two Guitars in One Bag!

Protect your guitars in style!
Made from a highly durable leather and vinyl blended material, the DoublePlay™ Bag has padded carrying space for two guitars. The center seam zips together to carry either one guitar or two!

Travel to gigs with uncluttered ease!
Sling the DoublePlay™ Bag over your shoulder and you're ready to take two guitars plus your other equipment all in one trip. The two halves of the DoublePlay™ Bag fit together snugly with velcro and buckle closures.

The DoublePlay™ Bag is available through all authorized Kramer dealers.

KRAMER® Guitars

KRAMER MUSIC PRODUCTS
685 Neptune Boulevard
Neptune, NJ 07753
(201) 922-8600

For the first time ever, DigiTech does it again.

DigiTech has a knack for coming up with firsts. For example:

We were the first to offer 2 seconds of usable delay in a pedal (PDS-1002). We were the first to bring out a pedal with multiple effects (PDS-2020). And we were the first company to offer digital effects in pedal form for under $200 (PDS-1700).

Here we go again.

Introducing the PDS-8000 Echo Plus. The world's first pedal with a full 8 seconds of digital delay and digital sampling.

The PDS-8000 not only gives you extended delay, it also lets you create an astonishing number of effects you can trigger easily with just a touch of the foot switch.

In fact, with its 8-second delay/sample capability, the amazing PDS-8000 is like the first tapeless, tape loop delay with digital quality.

But what's really amazing is that we packed all this power into a very compact pedal chassis, for a very compact price of $299.95.

So if you're wondering what else we can put in a DigiTech pedal, stick around.

You'll be the first to know.

For a full-color product sheet, write DigiTech, 5639 South Riley Lane, Salt Lake City, Utah 84107. Or call (801) 268-8400.

DigiTech
Start at the top.

DigiTech is a registered trademark of DOD Electronics Corporation. ©1987 DOD Electronics Corp. Manufactured in the U.S.A.

Live Wires are Active!

Loud, dynamic and brilliant, the sounds you've been waiting to hear from your pickups. Every new twist and stretch in playing styles is a challenge for me in pickup design. The powerful 18 volt Live Wires™ are my answer to the new active guitar tone.

I make three types of Live Wire pickups, the Classic Strat, the Hot Strat and the Humbucker. You can replace one at a time in combination with your passive pickups, or go for a total active set.

I added a few of my special touches to make the sound of LiveWires unique. The Classic Strat has a crystal clear high end. The mids have punch and the lows are solid and tight. The Hot Strat is the hottest pickup I've designed so far. The output is almost uncontrollable, yet it retains clarity, detail and high end at any outrageous volume. The Humbucker is full and smooth, with lots of sustain. They all have the active sound with a touch of tone.

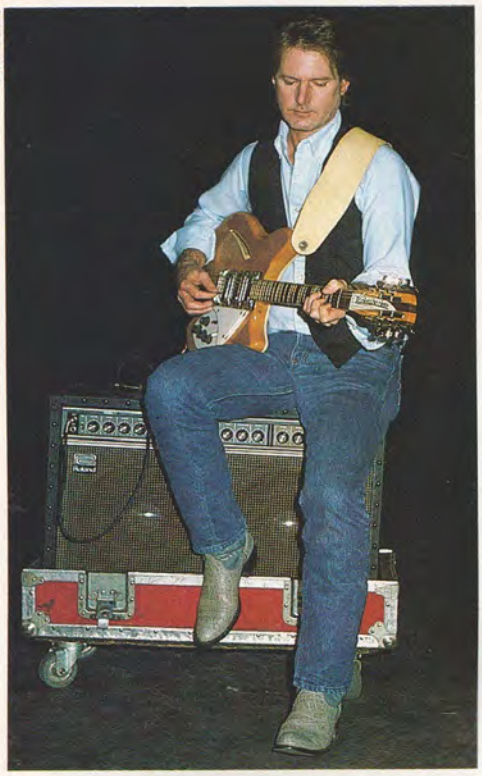
You don't have to be an active pickup player to appreciate the Live Wire sound. Hear the extra edge they'll give you at your Authorized Seymour Duncan Dealer. Or for more information send $2.00 for my catalog to 601 Pine Avenue, Santa Barbara, California 93117.

New Pickups for New Times.

Seymour Duncan®

© Seymour Duncan, 1987 *Strat is a registered trademark of Fender, Inc.

Bob Leafe



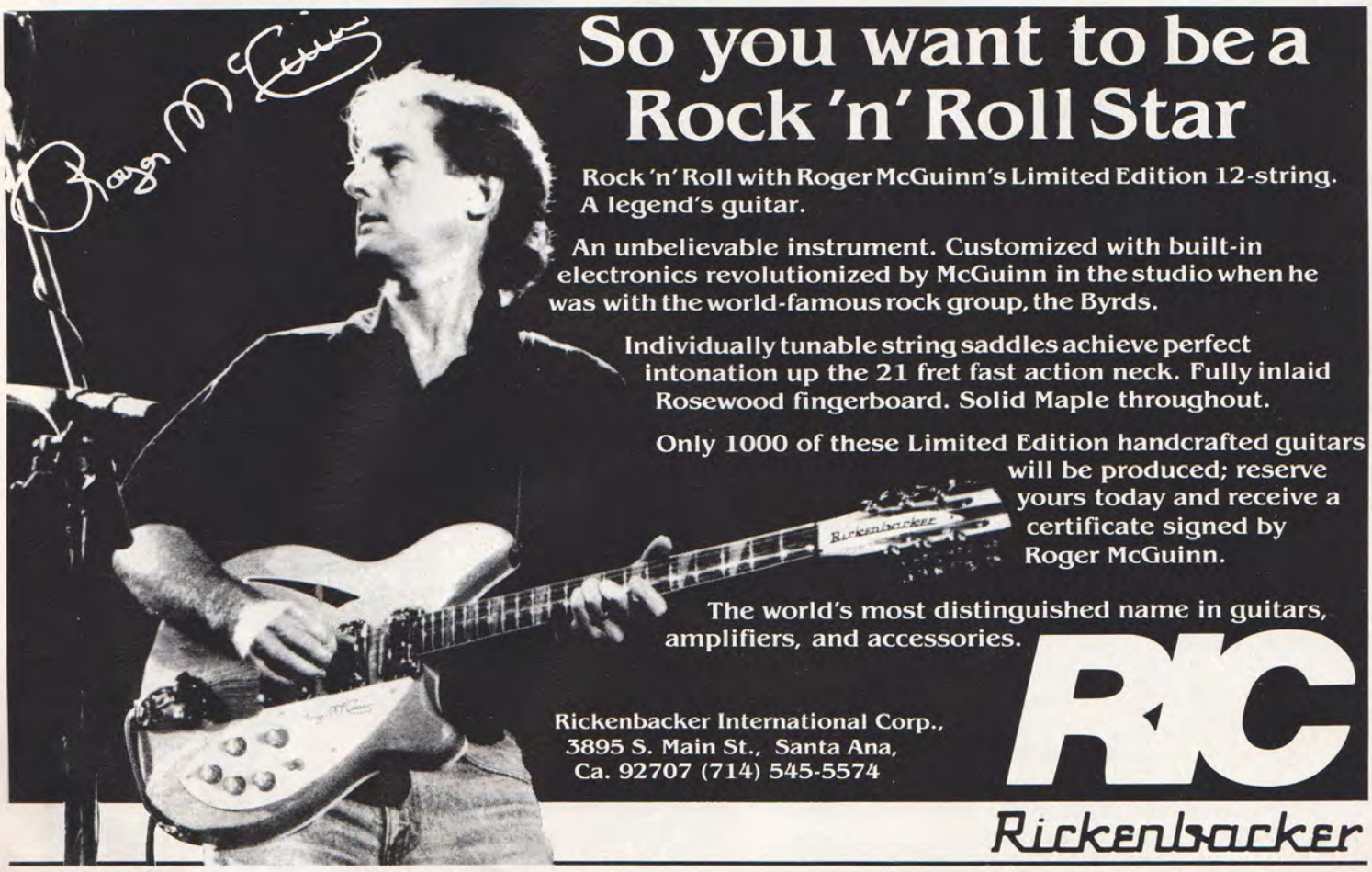
the FBI appeared. You know, 'FBI, son, break it up.' And they sent these guys off to their rooms. I don't know if it was just a coincidence, but what were they doing in the middle of Iowa? From then on I used to be looking over my shoulder, thinking the government was after me."

In a case of life imitating art imitating life as it was lived in the sixties, the FBI-haunted Byrds had a major role on the

When I got to meet the Beatles I found out that they weren't coming from where I was coming from at all, which I'd given them credit for.

soundtrack of *Easy Rider*, the transcendentalism of the age winding down into paranoia reflected in their road weary voices winding down a brief but transcendant career in 1969. "Peter Fonda was a friend of ours. Back when I was with Bobby Darin, he was working with Sandra Dee and he came to see us in Vegas. Then David Crosby got to be friends with Peter and he came to the sessions when we were playing. He had a lot of our records and when he went to do the *Easy Rider* soundtrack, in order to save money, he took the record collection and put it on the soundtrack, which at that point was unprecedented. But he wanted a song that was custom made for the movie, so he asked me if I'd write him a song. Actually, he took the movie to New York and he showed it to Dylan. Dylan scribbled down a couple of lines on a napkin and gave it to Peter and said, 'Here, give this to McGuinn.' So I looked at it and it said, 'The river flows/ it flows to the sea/wherever that river goes/that's where I want to be/flow river flow.' I took it and wrote the rest of it and came up with a tune. I tried to give Dylan credit on it. In fact, the first release of it has, 'by Bob Dylan and Jim McGuinn.' And he called me up and said, 'What is this? You gave me a credit on this song. I don't want any credit on this song.' I said, 'Well, you wrote part of it.' He said, 'I don't want to be associated with it. I don't need the money; I don't need the credit. Take it off.' So I took it off."

If the seventies were more or less time off for good behavior, time spent getting into and out of a variety of extramusical searches, including several unsatisfying revisions of the Byrds, in the eighties McGuinn, along with many of his cohorts from the era, has experienced a solo resurgence. "I went out to George Harrison's house for dinner and we jammed and hung out in the studio," said McGuinn. "He showed me *Cloud 9* before it was released and gave me a copy of it and everything. I'm really hap-



In the E-Series E is for Excellence.

Audio professionals everywhere are turning to the Fostex E-Series recorders for their production and post-production needs. So much so, you hear the results of their work nearly every day — in movie soundtracks, commercial and cable television shows, industrial and educational films and videos and, of course, hit records.

The E-Series features gapless "punching" so there's no blank space *after the punch-out point. Only recorders which are much more expensive offer this sophisticated function. But since you can't run a fully automated system without it, Fostex includes gapless punch-in/out as standard equipment on the E-Series.*

Also standard is a synchronizer port which will interface with all SMPTE time code based systems. When used with the Fostex synchronizer, Model 4030, you can then use our software program to perform sophisticated audio assembly editing.

Models E-8 and E-16 are multitrack recorders with built-in noise reduction.

Models E-2 and E-22 (not shown) are 2-track master recorders with a third, center channel for SMPTE time code control. This is a standard feature, *not an option. You will have complete compatibility with existing 2-track tapes, plus the ability to run computer derived edit decision lists and full automation.*

Servo control of the reels in the edit mode will help you pin-point cues and spot erase. When the pitch control is engaged, the exact percentage *of speed deviation is displayed so that when you need to re-set the control, you can do so precisely, and the real-time counter features search-to-zero even from the negative domain.*

The E-2 uses 1/4" tape at 7-1/2 & 15 Ips (15 & 30 Ips speeds are optional); the E-22 uses 1/2" tape at 15 & 30 Ips.

When an E-Series recorder is used with Fostex Model 4050 — autolocator and SMPTE to MIDI controller — you have programmable punch-in/out, 100-point autolocate capability. 10 programmable edits, a SMPTE time code generator / reader (all four formats), plus the ability to locate to the bar and beat.

So if you're looking for a professional recording instrument, there's a Fostex E-Series recorder that can help you wth two important "E" words: Efficiency and Effectiveness. The E-Series can also help you achieve the most important "E" word of all: Excellence.

FOSTEX®

15431 Blackburn Ave., Norwalk, CA 90650
(213) 921-1112

©1988 Fostex Corporation of America

py for the success he's had with it." At the time, McGuinn was touring Europe with Dylan and Tom Petty. "I came out and opened up about five songs acoustically and then the Heartbreakers came out and played some country things and some rock things with me. And then I came out in the Heartbreakers and sat in and did a couple of songs with Tom and then at the end we all got together for a jam with Dylan. I had probably the best time of anybody on the tour 'cause I got to open and then I had some time off and I got back into it. Most of the songs were songs that they were familiar with already so the rehearsal wasn't too involved. I think we ran it down on stage one afternoon and that was that. Dylan worked without a set list most of the time and would just call songs off the top of his head and they better know them. Sometimes it was real obscure material that they had never heard before. It was interesting to see how they worked it out."

He's even back to working with one of his old trademark guitars, the 1965 Rickenbacker. "Right now I'm touring with a replica of the 1965 Rickenbacker 12-string 370, which is the one with the three pickups that I used to play. But it has some added things that I asked them to put in. The first one is a circuit board that's underneath the pickguard; it's a compressor that makes the guitar sound just like the Byrds records. What we used to do in the studio with boxes and outboard equipment now is built into the guitar so any kid can pick it up and sound like that record if they want to. They can switch it on or off. It's got six positions so you can get different tone colors. The other thing is that the bridge has 12 saddles now, individually adjustable. Before, they had six fixed saddles and it was impossible to get the guitar perfectly in tune up the neck. I prefer traveling with just one instrument at this point. It's really compact and self contained. I'm practicing on the Rickenbacker too. You have to really work on it a lot to get that technique down because the neck is so narrow and the placement of the strings is so tight on the right hand that if you're used to the big wide spacing of an acoustic 12, you're going to miss it on the Rickenbacker."

In general he's been practicing a lot more lately. "I play more now than I have in years," McGuinn stated. "I've never gone more than a couple of weeks without picking up a guitar, but it's just a matter of how diligent I was when I did pick it up. Then when I started being a solo artist and working on my own I really had to get my chops together 'cause there was nobody else to cover me, so I started practicing to get a technique down. I practice all the time now and I feel good about it. What I had to really tighten up was my sense of time. Because I was working by myself there was no drummer, so I had to really get my time locked in. And my single string picking stuff. I started working scales more. And then the fingerpicking thing. I just worked on all the different areas that I use. I never thought of myself as a guitar hero; I play guitar and I sing. It's kind of a package deal. I think one of my considerations in doing solo acoustic was to be tuning myself up to more of a fine arts kind of thing, where I could continue as a concert artist for longer than just being a rock 'n' roll star, which is kind of a short burst."

Although, with people like Harrison and John Fogerty leading the way, and other notable old guys like Paul Simon and James Taylor and Steve Winwood coming up recently with their best work, would it be too much to hope for a similar new album from this grand old Byrd? "I've got three different things in the works," McGuinn said. "I'm thinking of possibly doing an acoustic folk album to coincide with the approach I've had for the last seven years. And then of course there's doing new material in a rock vein with a band, something like Fogerty did. I probably would like to do both of those things at different times. Maybe the folk

Continued on Page 129

Fretboard Dynamics guitar courses are the hottest lessons available today, and are designed to surpass **all** others of their kind. These courses will teach **you,** the guitarist, **total command & mastery** over **all** aspects of guitar playing. Each book and cassette(s) will take you step-by-step through the most up-to-date techniques and instructions that are guaranteed to put you ahead of the crowd. **No music reading is necessary** because everything is clearly written and explained in **tablature.**

SCALES, ARPEGGIOS & HARMONY:

The ultimate book & cassette package for mastering the Dynamics of the Fretboard. This course covers **all** Scales, Arpeggios & Harmony techniques as used by today's guitar greats, and also contains a special section on rare and exotic scales from around the world. ***Scales & Arpeggios:*** You will learn pentatonic & blues scales, harmonic minor, chromatic, whole-tone, natural minor, enigmatic, snake charmer, gypsy minor, ionian, dorian, phrygian, lydian, mixolydian, spanish, persian & melodic minor scales . . . major, minor, augmented, diminished arpeggios & more . . . All scales & arpeggios are mapped out from the 1st to 22nd fret and also pictured separately in all positions. ***Harmony:*** This section will enable you to play harmony leads & will also teach you how to harmonize any lick, riff or solo easily and instantaneously. **50 licks** in the styles of **Vai, Rhoads, Malmsteen** . . . demonstrate the concepts covered in the book. Not only all this, but you will also learn scale and arpeggio construction, how to alter existing scales to come up with new creations of your own and much, much more . . .

LICKS, RIFFS, SOLOS & PROGRESSIONS:

Licks, Riffs & Solos: A collection of over **200 incredible licks, riffs & solos** in the styles of **Vai, Malmsteen, Van Halen, Rhoads, Schenker, Lynch, Gillis, DeMartini, Moore, MacAlpine, Gilbert, Satriani, Blackmore, Uli Roth, Hendrix, Beck, Young, Di Meola, Vandenberg, Campbell, Sykes** & others. From soulful blues and rock licks to blazing Neo-Classical, Fusion and Heavy Metal riffs & solos . . . All faster licks are played twice. Once slowly and once at normal speed. ***Rhythm Progression:*** 12 tracks containing rhythm guitar, bass and drums for you to jam over. Everything from 12 bar Blues, Rock & Jazz to Fusion & Heavy Metal. Plus special sections on **ear training, transcribing solos note-for-note & improvisation.** This book & two cassette course is guaranteed to immensely **increase & improve** your present vocabulary of chops.

TWO-HANDED FRETBOARD TECHNIQUES:

The most comprehensive course concerning the art of the two-handed tapping technique. Hundreds of licks, complete solos for popular progressions as well as complete songs in the styles of **Stanley Jordan, Michael Hedges, Steve Vai, Edward Van Halen, Allan Holdsworth, Jeff Watson, Steve Lynch** & others . . . This book & cassette cover single & multiple finger hammer-ons & pull-offs, two-handed compositional techniques, crossing hands over, two-handed slides, right hand behind left hand techniques, 8, 9 & 10 finger tapping & more . . . These techniques are applied to all styles of music, from Classical to Heavy Metal.

GUARANTEE

I have designed & believe Fretboard Dynamics courses to be the **best,** & I am willing to **Guarantee** them. If these courses are not all I promise them to be, then simply return them within 15 days for a full refund.

FREE — Guitar Giveaway

As an added bonus for Fretboard Dynamics customers **only,** a custom airbrushed Ricci T.R. Guitar valued at over $2000 will be given away. With every purchase of a course, you'll be automatically entered in a draw (buy 2 courses get entered twice...) to be held in the first week of Feb. 89. The winner will be contacted by phone in the same week & the guitar shipped to them immediately. Absolutely **free of change . . . Note:** Please send $24.95 + $3.00 post/hand. per course. Outside U.S. & Canada add $5.00 per course. Please send in **U.S. funds only.** Allow 3-5 weeks for checks to clear. Money orders processed immediately.
Special Offer: Buy all three courses & postage is free. (include phone no. & area code)

FRETBOARD DYNAMICS

For prompt service please use the closer address.

Suite 500, Dept. 566GPM, 129 E. Colorado Blvd. Monrovia, CA. 91016, U.S.A.

P.O. Box 566GPM, 1215 Davie Street, Vancouver, B.C. Canada V6E 1N4

These courses are for educational purposes only, & make no claim of an endorsement or participation by any of the above mentioned artists.

Free your body and your music will follow.

"When I play, I *move*. Doesn't matter whether it's a solo thing or the E Street Band. Just give me a wireless system that sounds great and works perfect every night with no hassles. Like the Yamaha WXY-10 wireless system."

Nils Lofgren

Total Performance Wireless by the total guitar company

Yamaha Music Corporation, USA, Drums, Guitars, Amplifiers Division,
6600 Orangethorpe Ave., Buena Park, CA 90620

YAMAHA®

Cliff Lipson / Retna Ltd.
ESP
Queensrÿche

THE HIGH ROAD

Queensryche's trip to the top started at 90mph down the fast lane of the superstardom expressway, only to ultimately find itself detoured on the much more frequently traveled highway of hard knocks. Originally eschewing the live club scene completely, they headed straight for Boardwalk with a demo tape that yielded an immediate record deal, the tape itself becoming an Ep that has sold over 300,000 worldwide and yielded a metal classic, "Queen of the Reich." While subsequent albums, *The Warning* and *Rage for Order*, found the band to be on the leading edge of progressive metal, unfortunately for Queensryche, the style had been overshadowed by thrash and pop metal, leaving the band with a small but solid core audience much like that for the fusion pioneers of the 70's. In these times of Metallica and Poison, Queensryche still seems an acquired taste. And just as DiMeola, McLaughlin and Zawinul are back to playing clubs and colleges, Queensryche's circuit is the same metal clubs they thought they could transcend. Though their fourth album, *Operation: Mind Crime*, is easily their best, both for songs and guitar playing, the road ahead remains clogged with pretenders and also-rans. So the quick getaway has clearly been a mixed blessing, one which Queensryche was more than eager to confront in this interview.

By John Stix

Michael Johansson / Retna Ltd.

Rick Gould

MICHAEL WILTON

Rick Gould

CHRIS DEGARMO

There's been a long time between records. Were you doing musical things during that time?

MICHAEL: It was a real down period. If anybody was put in that situation they would say life is a bummer. We kept writing. Chris would come over and write on the Fostex X-15 and trade off ideas. We worked on riffs. Music is my addiction. It keeps me normal. Or is it abnormal?

CHRIS: The big time consumption that happened between our last album and this one has been a heavy reorganization on the business side.

What did you learn about the business that would help our readers?

CHRIS: They can expect that along with writing the music, which is the main thing we love to do, there is another side. Once you sign to a record company and there's management involvement it becomes a business as well. We've changed management in the last year. To recover from the reasons why we had to part from our former mangagement and get into this new situation took time.

MICHAEL: We had to learn the hard way. It all came down on us like a ton of bricks. We were put in a position where people would say, we'll handle everything; you guys just play your music. Don't worry about the money. We went through hell three times and learned a lot. You have to realize there is the business side of the music that you have to keep in touch with. The music and the expression is great. It's freedom and you get to do what you want. But you've got keep on top of business. As soon as you start giving out power for other people to run your business there are more headtrips, ego trips. Money disappears. You've got to keep in touch with the whole organization. It's not fun anymore, it's business. If you look at the positive side you can say I can still do what I want. A bank teller has to dress a certain way. I can still go out on stage and create and do anything I want. Keep that in your mind.

CHRIS: All this vital feeling for music can get sucked out by business. Look at all the legal violence involving the Beatles. It seems the music is put on the back burner. It's the tail. Starting out the music is all consuming. There is nothing else.

Cliff Lipson / Retna Ltd.

ESP
HORIZON

guitar

Once you get into a record company situation there are a lot of other concerns that come in that split your time up. Our music has always been the most important thing. We've also always had the freedom to write what we want. As you can tell from this album nobody came in and handed us a list of outside writers and said you're going to write formula pop metal for the air waves. We are very fortunate to have management that is very supportive of the band's ideas. We've chosen a road that maybe is longer. It's a more crooked road and certainly not an instant winner. We're not trying to put as many eggs in our basket as possible to jump to a CHR crossover situation. We've chosen a longer road because we're trying to be unique, where people can't expect what's coming on the next Queensryche album. They can't say on their next album we know exactly what it's going to be because they churn them out like formula records. It's taking us longer and we did hit a precipice now. After we released our first record we climbed to a level of success where we feel we've been able to write our own music and obtain a good core. It's a good springboard for us go to the next level.

Doesn't that next level involve a hit song?

CHRIS: All we wanted to do from the start was write good songs together and try and feature our contribution to the fretboard in that context. We're hoping we will write songs that a lot of people will like.

MICHAEL: If we tried to write pop metal like Bon Jovi it would be disastrous because we're not like that. When we try and write top 40 it doesn't work. We have to write what we want without going over people's head. We started out one way and if we tried to go pop it would destroy us.

How do you write a better song?

MICHAEL: It's age. Each time you go into the studio you learn more about songs and different ways music flows and which ways seem to work. On "Revolution Calling" we had the basic music and Geoff came in with the lyrics to the whole song and said, guys, I need this changed, and within ten minutes we had that whole song. Structurewise, it's got a groove. It just can't be a domineering guitar riff throughout the whole thing. It's got to be a song that flows.

CHRIS: With each record we've done we've learned something from the last record. This time, writing a better song was trying to structure a song in terms of the strength of its parts to equal a whole. If we came up with a verse and a strong melody we tried to leave space for the strongest parts to breath. If the strongest part of a particular thing was a guitar passage we let that be the forte and let each thing shine through in its moment. Before, everybody was doing their thing at the same time. What we try to do now is create a focus in different parts of the song where people's attention is drawn to a certain thing throughout the song. Trying to write a better song is something somebody will interpret as a couple different textures that we haven't used before. It may be better to us because we tried something new. It could be a chorus that we feel is stronger than choruses we've done in the past. If you throw out all the lyrics, we wanted to make the best songs that we could from a musical standpoint. Solid songs that stood up on their own.

MICHAEL: Depending on what you're listening for, you'll hear some special effects that pan in the mix and come out and grab you. There are certain little high points that if you're a headphone listener will keep you very satisfied. For a guitar players, finally on this album we have guitars that are audible. The solos are loud, finally. We had less control in the past. The music grooves. If you're in your car and not interested in concentrating on the lyric content you could still get off on the music. It's in your face and more street. It's hard core and now.

So you didn't have be a better guitarist you just had to bring out extra colors?

CHRIS: I'm constantly playing guitar. I think I'm a better guitar player now than I was last year. We spent seven months writing the album and for me it was a lot of time sitting with a Fostex portastudio four track and it was hands on. I didn't take any big course that expanded my thinking. It was just a personal attack at the instrument. I tried to expand the tools I use to broaden my ideas for what I can come out with. This year I picked up a Roland GM 70 MIDI converter and suddenly I had access to a whole array of other things aside from guitar sounds. Just being able to actually play all these other sounds on my fretboard shined a new light on what I could do with my Fostex portastudio. When an idea comes up you can go and work on it. We had a vision when we started this album to make a conceptual album that was a full story from the beginning of side one to the end of side two and we were pissed off last year because of a lot of business stuff going down. I think that added to the aggressive nature of the album. I think it's a more aggressive album than our past albums, with the exception of the Ep, which had out of the box hunger.

MICHAEL: We've been out of the business for two years. We have all this bottled up energy. Chris is right; it reflects in our music and writing. We're angry young dudes. As far as the guitar, I see a lot of these new guitar gods that come out in this magazine and I borrow albums and say, wow, these guys know their scales and can pick fast. I can still learn the acrobatics and gymnastics of the guitar. I've always been into DiMeola, Morse, John McLaughlin. Of the new group I like Steve Vai. He is very creative. He is not just a person who can go 0 to 22 frets in two seconds and play a harmonic minor scale in four different patterns. He shows his personality when he plays and that's really important. I like his craziness; his personality is a standout.

How does the creative process work for you?

MICHAEL: Being creative means I listen to a lot of different types of music. I still listen to the traditionalists pretty much. I'm not in touch with the new scene. I'd rather listen to McLaughlin or DiMeola or jazz records with John Coltrane and Miles Davis. I was fortunate enough to be introduced to that. They are not guitar players but hearing their personalities come out when they solo leads me. I think the whole guitar god image of today has been overblown. It's going to take somebody new to change things. It's going to be real stagnant for a while and somebody new is going to come out and shock the industry again. Right now it's peaked and is leveling off.

You mentioned guitar synths. Did the guitar synth adapt to you or you to it?

MICHAEL: Chris got this Roland GM 70 and played around with that. I was pretty raw. I used the Stereo Ripley Guitar. It's great when you have a lot of room to use it. There's a small segue called "My Empty Room," where I use it. It's mixed in with an acoustic guitar too. It's a cascading effect. It's a great idea but it's hard to find a place in a song to use it.

CHRIS: I briefly got to experiment with it on this album. I think this time next year I'll see a lot more results. I had this vision of a part which was a mixture of strings and guitar but I wanted it to not sound like a guitar. But it needed to be played like a guitar. The alternative was to pay an orchestra to sit there and pull it off, which gets very expensive. Or I can make an investment into a piece of gear that will pay off down the road because I'll wind up using it and learning

Continued on Page 112

Real Men Play Real Marshalls.

Yngwie J. Malmsteen hits the stage with wall to wall Marshall Stacks. One of the few legit electric guitar virtuosos on the planet, Yngwie explodes rock structures with a dazzling, laser-hot attack that takes no prisoners.

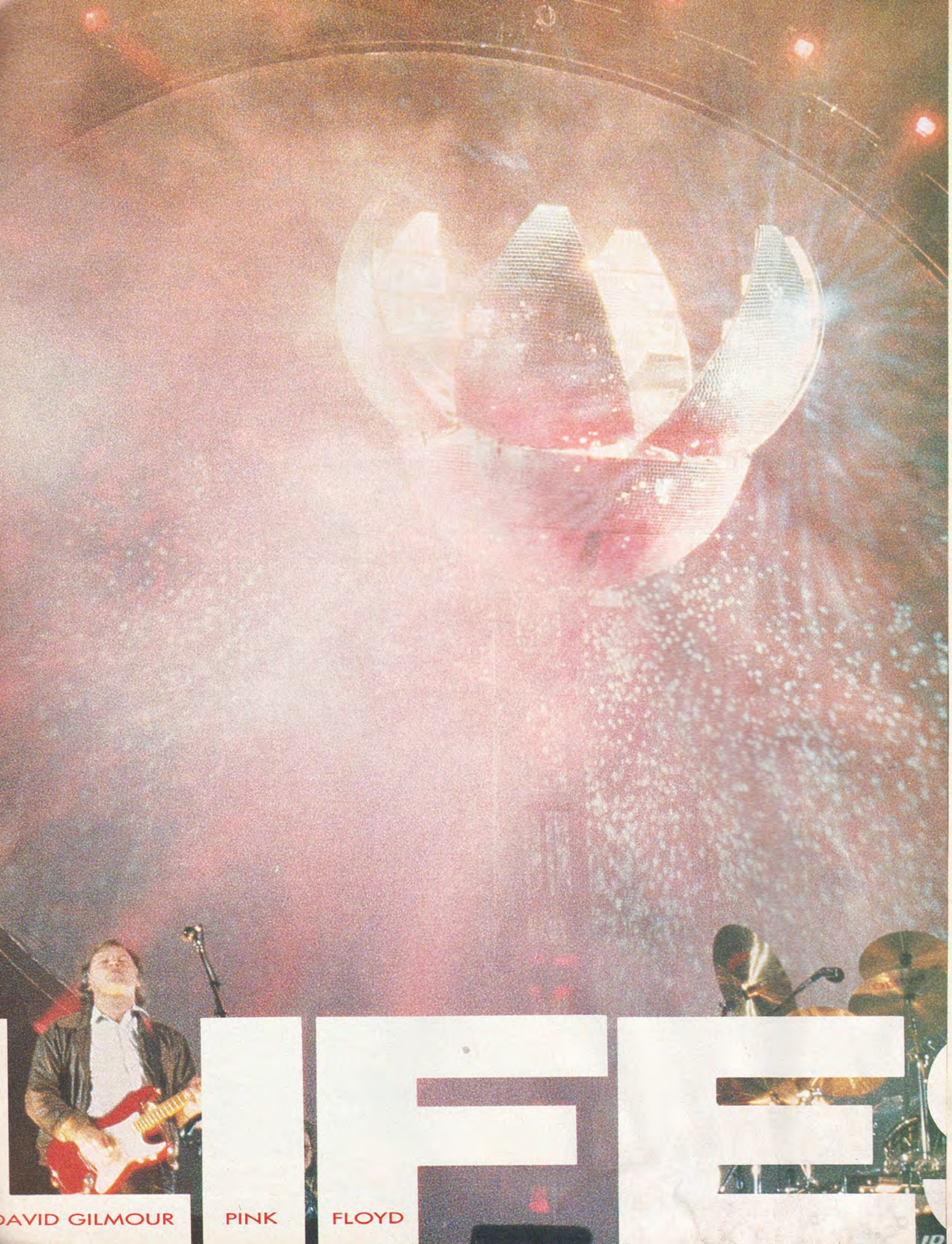
From soaring, classically-influenced solo flights to the dark collective energy of his band, Rising Force, he insists on nothing less than the savage power and radiant tone that make original Marshalls an ongoing legend for our times.

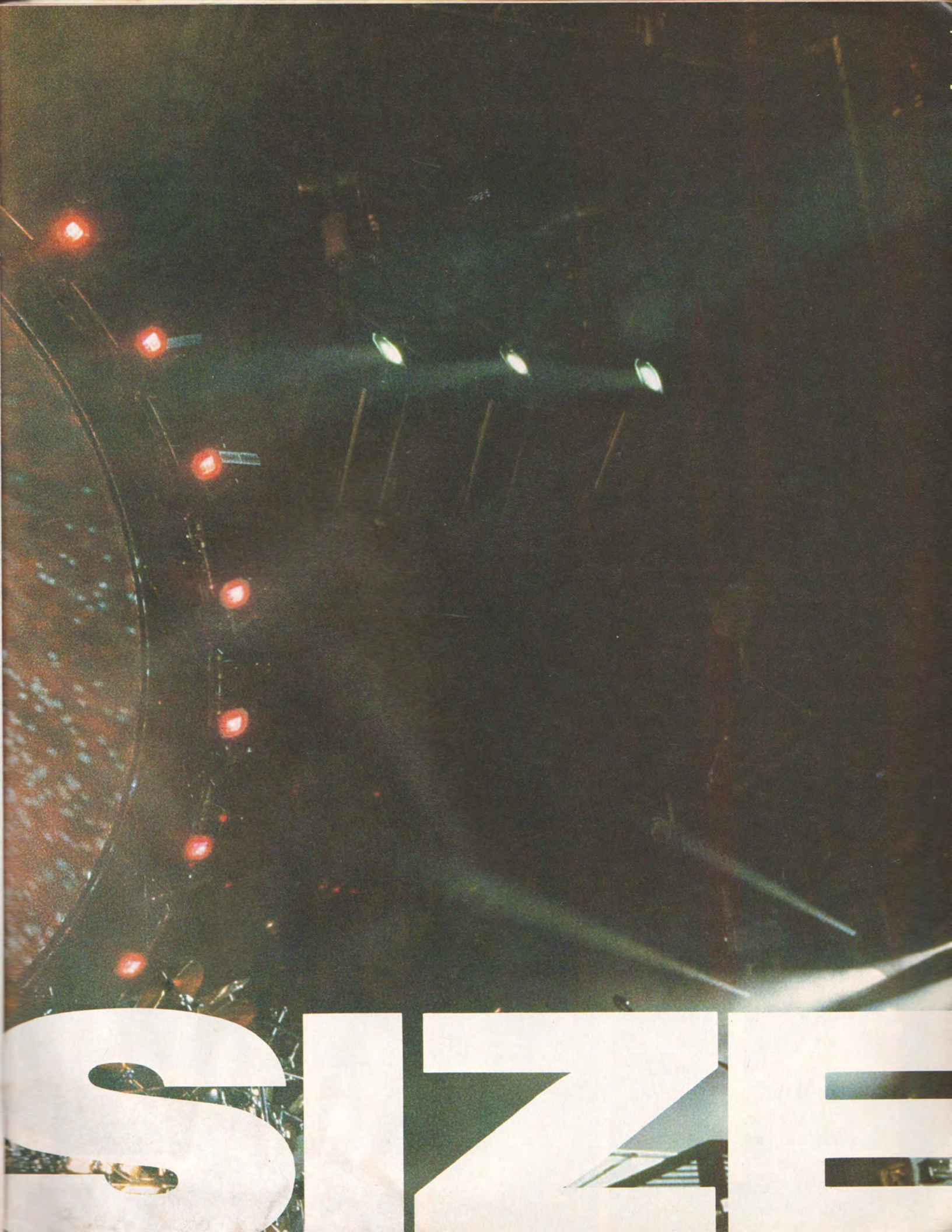
The majestic sound of Marshall Stacks comes in all shapes and sizes. Top pros like Yngwie depend on a backline of full-sized stacks for total performance power.

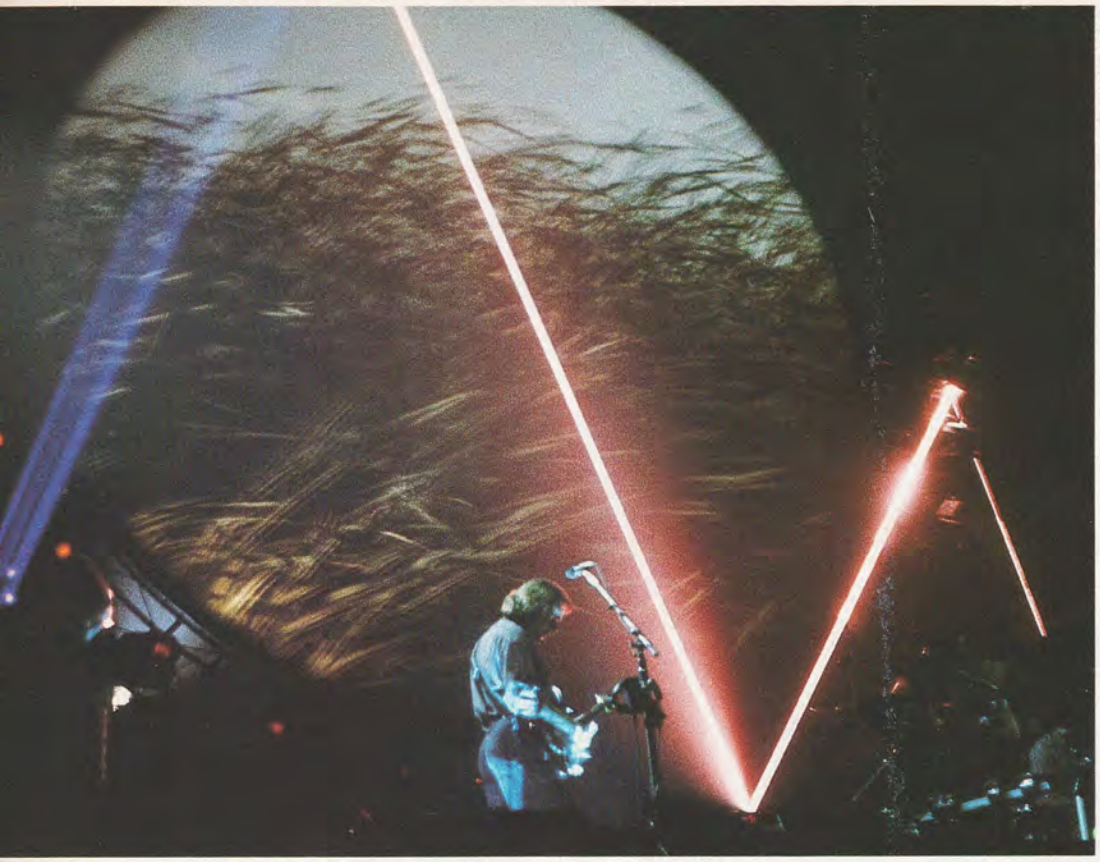
When you're on stage and you have to deliver, nothing else plays like a real Marshall.

Marshall
Amplification
You Are What You Play

For a free copy of the Marshall catalog, send $3.00 for postage and handling to: Korg USA, 89 Frost St. Westbury, NY 11590.


IFE
DAVID GILMOUR
PINK
FLOYD


SIZE



Jay Blakesberg / Artist Publications

It's nice to diversify the focus of attention, to change and move it away. With the best group in the world you can become boring to people if you take over every moment yourself. A lot of great jamming things have come out of two guys going at each other in a slightly competitive way but loving each other at the same time.

No band has played the football stadiums with such confidence and astute vision as Pink Floyd. Their cinematic vision in live performance, which includes giant floating props, movies which interact with the performers on stage, a mannequin in a bed flying across the stadium, lasers, fog, and robot- like mechanical devices is a majestic confirmation that indeed this is how it should be done. It works so well that every jet or helicopter flying over the stadium with its night lights flashing seems a part of the show. The overall effect was to make the music and not the musicians the focus of attention. You didn't even need to see their faces. Instead the audience was treated to a musical evening of sights and sounds where the individuals aren't larger than life— but the band is.

All was as David Gilmour would have it. The music, rather than personality, was the focus of attention. As founding member Roger Waters has left the group, that music falls almost excusively to Gilmour, a bluesy, elastic player whose vision of rock encompasses styles of music from Leonard Bernstein's *West Side Story* to a Pete Seeger singalong on social injustice, and whose painterly vision is awash in sustained vibrato notes, saxophone phrasing, pastel strings and female voices. "When people ask me what I play I say rock 'n' roll, but that's because I can see it in a much wider view than most people who use that word would allow," says Gilmour. "I spent years singing harmonies and hymns every morning in school. I have an enormous knowledge about how musical shapes fit together. Rock 'n' roll is not a sacred word to me the way it is to some people. I'm simply not prepared to be tied down. I get excited by things I see on television, news stories, space travel, political situations. I can't narrow down my definition of rock 'n' roll. I think of it all as music."

I consider you the Billy Gibbons of England, a person who takes blues into modern sounds and modern times. Some of my favorite moments are when you play shadings of chords underneath and the colorings are obvious. You set yourself up for playing a blue note and make it obvious.

I certainly wouldn't take that as an insult. I, myself, can't be a purist. I like listening to B.B. King and Stevie Ray Vaughan, but I would never not throw something in just because it was outside of the blues formula. I've never sat down and analyzed the way I make music or the way I want to make music. I appreciate that other people want to understand more. The process is discovering for yourself something in what other people do. There's part of me that doesn't even want to know about myself in these things. I'm one who is always slightly nervous that if you analyze it too much you'll know too much about what you're doing and lose the spontaneity and turn into something very slick and professional and I don't want to be slick and professional.

When you're young is it easier to have musical blinders on than when you mature?

I think it's the other way around. I think you're much more open to anything when you're young. Unfortunately, the radio formats people get to listen to are so narrow that they don't hear many things. That's the problem. I was lucky to have a very broad base of stuff that the radio played and my parents played and my friends liked. It went through very wide spheres of folk music to show music to old acoustic blues— Leadbelly, Bill Broonzy. *West Side Story* was one of the things I listened to when I was young. My parents had that record. There's a whole musical education in that one album. I was interested in music. Guitar was only a part of it. It's always been a part of it. It's the best way I know how to

express my own music. It's the thing I've become the most proficient on. Learning a wider base of how it's all made, by whatever methods you might use, playing the piano or whatever, is invaluable. The definitions are what hurts music. Being in a slot is something that I hate. It reminds me of *Spinal Tap*.

When you begin on the guitar there are direct and indirect influences. When you make records those influences seem to stop.

My guitar influences have remained as influences and I'm sure there are people who over the years have affected my playing. When I was young it was people like Hank Marvin and Pete Seeger and Leadbelly. Then Eric Clapton, Jeff Beck and Hendrix. You do get slightly changed by listening to Roy Buchanan, for one, and Eddie Van Halen, for another. It doesn't stop. People just pretend it stops. They don't like to admit they pinch the stuff.

What was so special about people like Marvin, Seeger and Buchanan?

Hank Marvin in the Shadows are a particular thing for English people. They get compared to the Ventures over here. There was something about their particular brand of instrumental music that I loved. Millions of young people in England loved it and most English guitar players could play most of Hank Marvin's solos and tunes. He had a very fluid style, very melodic. Lots of people won't admit to liking it these days. They go up and down in fashionablility. Seeger could play anything—12-string, six-string guitars, banjo. He had a great singing voice and seemed to sing about things that were important to him. He was one of the first people who to me was singing about something that mattered. Being about 12 or 13 I didn't even understand his political conviction at the time. He sang it like he really meant it, like it was very important to him, which it obviously was. Conviction is a large part of it. The things I tended to like of Buchanan's were the ones that he expressed a conviction. It tended to be a religious one in his case. It didn't matter what it was, only the fact that it was a conviction for him. "Sweet Dreams" was great.

I could never get used to the fingerbar slide on a regular guitar, so I use all lap steel.

Thom Lukas / Artists Publ.

How developed was your guitar style back when you first joined Pink Floyd?

Not at all, really. I could do a passable Jimi Hendrix interpretation in those days. I'd never made a record. I'd never done an original song, particularly one that had space for the guitar to just play rather than it being a specific concise part of something that had been written. Some of those very early attempts on *Saucerful of Secrets* are pretty pathetic. I wouldn't really like to listen to them now. I don't remember exactly when I started being sort of proud of my playing some of the time. I would imagine it was in the early 70s. At the end of "Echoes" is this kind of guitar orchestra going on, about four different parts all joining together to create a sound. I still think that is wonderful. There are hundreds of little moments in our early career that I can point to where I put a little area together and it feels good. For actual guitar solos the first ones that I thought were of any great consequence were on *Dark Side of the Moon*.

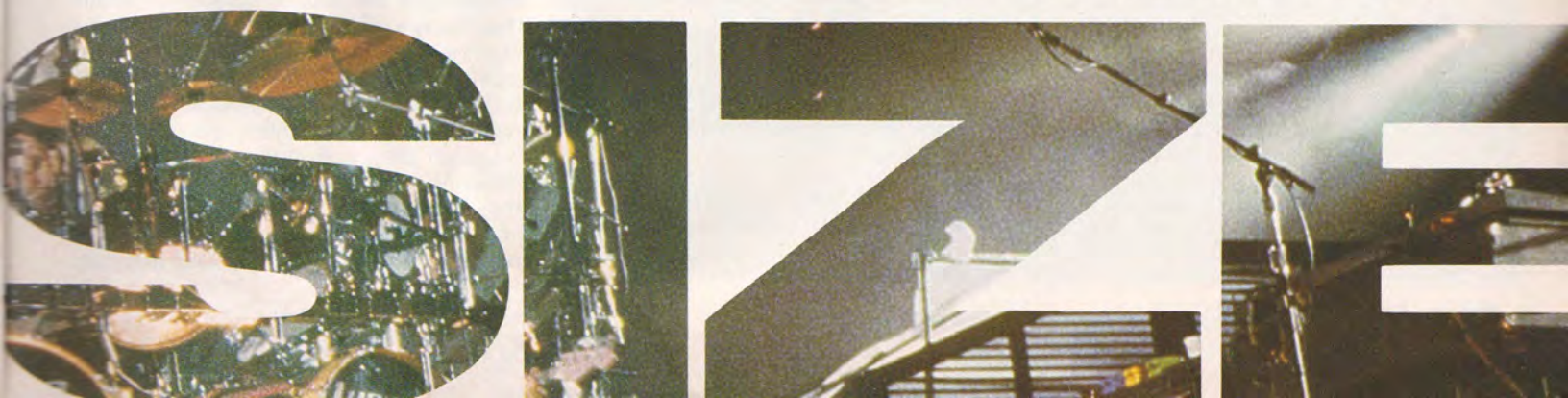
Jay Blakesberg / Artist Publications

How was your confidence level?

Pretty low. I've always been much more confident in my musical knowledge and my understanding of music and harmony and how to get other people, if necessary, to put parts onto a record, to do vocal and musical arrangements on songs. On a lot of our early songs I was not confident with my own actual ability as a guitar player.

What were you doing before Pink Floyd?

I was in a band living in France for a year or so and before that I was in a band in Cambridge. We did everything. It was a cover band that played for dances and college parties. We did all sorts of things—Beach Boys, Four Seasons. The music had big harmonies and guitar soloing was a little break here and there, usually fairly much like they were on the record.



What was the attraction to join Pink Floyd and why were you offered the gig?
The attraction was because they were rich and famous. I was offered the gig because the guys knew me. Syd Barrett, who I replaced, and Roger both came from Cambridge; Pink Floyd, in their earlier incarnations, and my band had done a number of gigs together. They thought I could play the guitar well enough and could sing well enough to take over Syd's role and make it more palatable and keep the thing going for a little while. They thought I was from a similar enough background that we could get along.

Did you join for a good opportunity or was this the band for you?
It was a slow process of, first of all, just playing the old songs and making them a bit more palatable. Pink Floyd were very unpalatable outside of certain high cult fashion areas. Before I joined they were dying a death almost everywhere except in these clubs like UFO in London, Middle Earth and places like that. Outside England or Europe audiences were being driven out the door the minute they started to play. I suppose audiences expected to hear the songs on the first album, *Piper at the Gates of Dawn*, and I suppose I had a predilection for trying to play these songs a little more palatably.

If Floyd was an amalgamation of five different people, what were you most responsible for bringing in?
It's hard to pigeonhole it down too much. I suppose I'd have to say the melodic side of things. Melody and harmony. That tends to create a situtaion where people take that as being the whole of it where it's only part of it. I hate when you get these situations, like in the Beatles, where people say Paul did the melodies and John did the words. John could be just as melodic as Paul and Paul could write some brilliant lyrics when he was in the right frame of mind. I don't think it's possible to take it apart and know exactly which bit comes from where and how and why. You think that is much easier and simpler when you're younger. There are things we don't understand about who does what and why the combination works a certain way, that we don't start realizing until much much later on.

In a tune like "Money," every 24 bars you change your tone. It was subtle but intentional. Do you put as much thought into everything you do?
The thought comes in later. I like to throw stuff around very roughly and put lots of silly things in, be completely undisciplined to start with. I often come up with a good idea out of the lack of discipline and work on disciplining it later while trying not to lose the spark of what you got going. Usually you find when you're screwing around and you discover something great, the rest of the stuff you've just done is unusable. You have to find a way of either playing it again or just keeping little bars and filling in the spaces around it. That's a process that I do in the recording studio usually straight down onto tape. Luckily with the wonders of multi-tracking you can do all sorts of clever tricks with any little moment you might discover you want to hang onto.

Do you have a favorite song to play live?
There are certain types of chord sequences that are nice to blow over that are simple and change around in a fairly predictable way. "Comfortably Numb" and "Sorrow" are great to solo over. There is no key like E for the guitar player if you're going to let yourself be carried away by the music. There are moments when it's very nice to forget about performance and structure and shape and just play. There are some sequences like that on "Sorrow," which maintains an E root while the top chords change through D and C and back up again. Basically you can forget that completely. No key will ever be as good as E. "Comfortably Numb" you can pretty much play in B and forget anything else and let yourself get carried away on the music and blow. "Turning Away" has a slight resolve in it. You actually have to remember and be thinking

Joe Satriani surfs with the alien... and plays with DiMarzio

DiMarzio delivers all the power, tone and razor sharp performance Joe's playing demands. Joe plays our PAF Pro™ for crisp yet powerful solos, and he uses our Shock Wave™ pickups (passive) for blistering single-coil sound. Joe counts on DiMarzio, and you can too. Because at DiMarzio, we don't make products for guitars.....we make them for players.

DiMarzio®

Hear Joe Satriani's lp, "Surfing with the Alien" (88561-8193-1) on Relativity Records. For a DiMarzio color catalog, send $2.50 check or money order to DiMarzio, Inc., PO Box 100387, Staten Island, NY 10310.
Copyright © 1988 DiMarzio, Inc.

slightly more all the time. Some of them are murder. Sometimes I've been asked to do solos for people on occasion where I just haven't be able to come up because I just haven't been able to let go.

Do you know when the idea works and to let it be?

Not always. That's one good thing about having Bob Ezrin around. For example, the solos on "Turning Away" and "Sorrow" are first day, first take solos which I probably would have changed. Bob left them on there while we were making the record. He was saying, this is where the solo is. Most of "Sorrow" got put down the day after I wrote it. I hadn't even written the middle eight. Because it was on digital tape I could pick up a whole end and insert it. The vocal of the verses, the background guitars, the drum parts and the lead guitar were all done the day it was written and were kept. The solo was done first take with a Steinberger through a little Gallien Krueger and a Fender Super Champ. I never got around to doing it again.

Do you like to work in the room with the amp or the control room?

I like to be in the room with the amp if I can.

Are you selective when it comes to amps?

I spent years with Hi Watt amps. On my last solo tour and this Pink Floyd tour I'm mostly using Fender Twin Reverb IIs. They are 100 watt power amps that Fender brought out about four years ago. I'm toying with trying out my Hi Watts again. I use four 4x12's, two Marshall cabs, two Hi Watt cabs. I don't place as much importance on a lot of that stuff as other people do or maybe as much as I should. Most of my signal goes right through the chain in mono and at the end splits up and one goes through a chorus unit for a very mild chorus—so one stack is straight and one stack slightly chorused. I've always used different choruses but at the moment I'm using a t.c. I have tons of stuff. I'm use a t.c. digital delay these days because it's MIDI. I use one button to set up and the next song will be dead on. Even when we did *The Wall* show we couldn't have that sort of facility. God, it would have made it easier. Basically I use old fashioned little Boss pedals for nearly everything. I also go through a Boogie amp with a dummy speaker load on it, which I use basically like a fuzz box. I can just press a button and go through it and go into the power amps after that. That's one fuzz. I have Boss graphics and compressors. At the beginning of this tour I had a rig with tons of more modern gizmos in it but I get suspicious of the simplicity of the line. I like there to be a simple line where I can duck something into the guitar going into the amplifier. I will go for any amount of gizmos and effects, but I like the basic line to go direct and then you duck out of it and throw something back into it. Then I can always know that my level structures are working. I put it before the amp. I did have a bunch of stuff with extra splitters and remixes together but I felt suspicious about it all the time. I am an incessant dabbler. I have no qualms whatsoever about using any guitar or effect that happens to take my fancy at any given moment. I don't know what I'm looking for half the time.

Do you know the different voices of your guitars?

Yes, I look at a guitar and when I want a certain sound I'll pick up a certain guitar. Guitars are very strange things. You plug one into an amplifier one day and it sounds brilliant. You plug the same guitar into the same amp the next day and it sounds awful. The one that yesterday sounded awful sounds great today. So I usually have quite a lot of guitars in the studio.

When you solo are you thinking of the guitar as a voice?

Some are singing, some aren't. If you take "Comfortably Numb," there is one designed solo in the middle and the other one at the end comes from a completely different place. The one at the end is blowing. That's a good example of where I've done both on one track.

Vinnie Moore plays DiMarzio..... Pickups and Strings

Vinnie's stunning ability earned him "Best New Talent" awards from both *Guitar Player* and *Guitar* magazines in 1987. DiMarzio is an important part of Vinnie's distinctive sound. He uses our Al Di Meola Model™ in the neck position and our Double Whammy™ in the bridge. All of Vinnie's guitars are also equipped with DiMarzio Electric Guitar Strings.

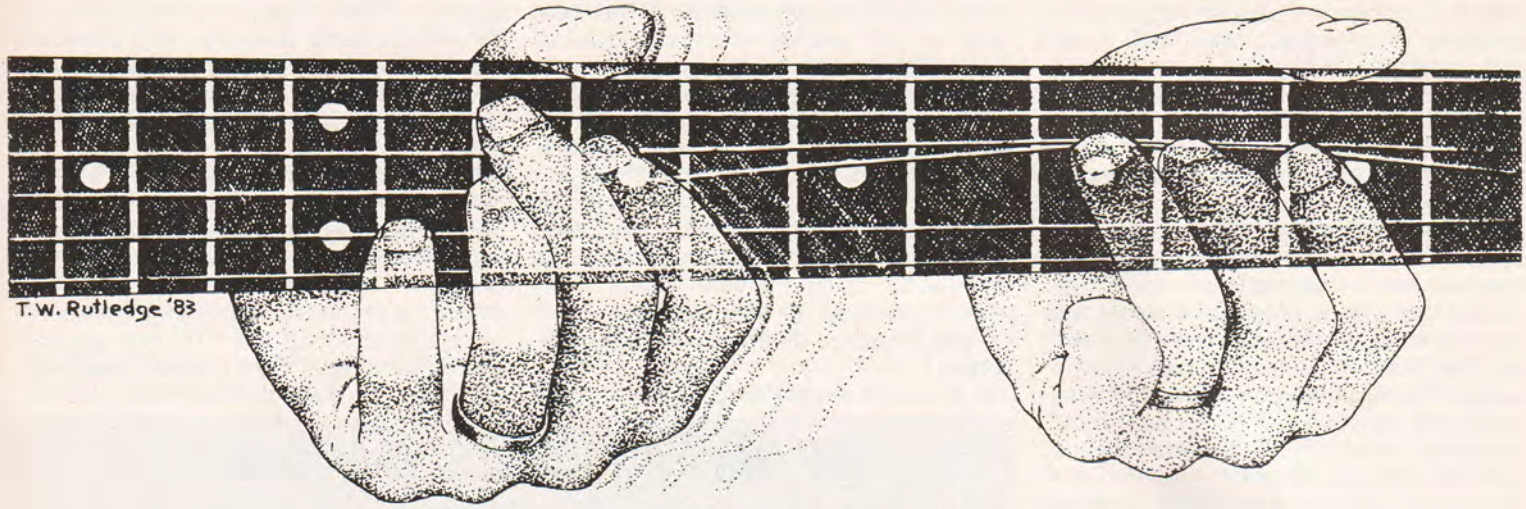
DiMarzio provides all the power, tone and razor sharp performance Vinnie's playing demands. Vinnie counts on us, and you can too. Because at DiMarzio, we don't make products for guitars.....we make them for players.

DiMarzio®

Hear Vinnie Moore's lp, "Time Odyssey" on Squawk Records. For a DiMarzio color catalog, send $2.50 check or money order to DiMarzio, Inc., PO Box 100387, Staten Island, NY 10310.

Copyright © 1988 DiMarzio, Inc.

NOTE-FOR-NOTE™ GUITAR



Want to know EXACTLY how they play it?

OUTRAGEOUSLY ACCURATE SOLOS

DESCRIBED IN EXPLICIT DETAIL ON CASSETTE.

No music reading involved.

NOTE-FOR-NOTE SOLO TAPES

TAPE S1 Knucklebones - Just Like Paradise - The Bottom Line - Skyscraper - Hot Dog And A Shake - Stand Up - Eugene's Trick Bag (Crossroads)

TAPE S2 (avail. Sept. 1) Mine All Mine - When It's Love - A.F.U. (Naturally Wired) - Cabo Wabo - Source Of Infection - Black And Blue - Sucker In A 3 Piece

TAPE S3 (avail. Oct. 1) Mr. Scary - Kiss Of Death - Dream Warriors - Unchain The Night - In My Dreams - Into The Fire - Tooth And Nail - Alone Again

TAPE S4 (avail. Oct. 15) Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time

TAPE A Eruption - Spanish Fly - Ain't Talkin' 'Bout Love - Beat It - Jump - Panama - Meanstreet - Runnin' With The Devil - Cathedral

TAPE B Flying High Again - Over The Mountain - Diary Of A Madman - I Don't Know - Crazy Train - Believer - Mr. Crowley - Revelation (Mother Earth) - Dee

TAPE C Purple Haze - All Along The Watchtower - Foxy Lady - Voodoo Child (Slight Return) - The Wind Cries Mary - Little Wing - Star Spangled Banner - Red House I

TAPE D Dazed And Confused I - Since I Been Lovin' You - Achilles Last Stand - Moby Dick - Stairway To Heaven - Heartbreaker - Good Times, Bad Times - Black Dog - The Rover - Whole Lotta Love - Rock And Roll

TAPE G Crossroads - Sunshine Of Your Love - Hideaway - Cocaine - White Room - Badge - While My Guitar Gently Weeps

TAPE H You Really Got Me - I'm The One - Atomic Punk - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire - You're No Good - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A.

TAPE J Women In Love - Beautiful Girls - Sinner's Swing - Hear About It Later - Unchained - Push Comes To Shove - So This Is Love - Little Guitars (intro.) - Top Jimmy - Hot For Teacher

TAPE K 5150 - I'll Wait - Girl Gone Bad - Good Enough - Why Can't This Be Love - Get Up - Dreams - Summer Nights - Love Walks In

TAPE N Shy Boy - Ladies Nite In Buffalo? - Goin' Crazy - Tobacco Road - Elephant Gun - Big Trouble - Bump And Grind

TAPE 13 Texas Flood - Love Struck Baby - Pride and Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Stray Cat Strut - Rock This Town

TAPE X1 Johnny B. Goode - Roll Over Beethoven - Honky Tonk (Pt. 1) - Memphis - Guitar Boogie Shuffle - Rock Around The Clock - Hound Dog - Rock This Town - Stray Cat Strut

NOTE-FOR-NOTE RHYTHM GUITAR AND FILLS - 2 TAPE SETS:

R1 (2 tapes) Runnin' With The Devil - You Really Got Me - Ain't Talkin' 'Bout Love - I'm The One - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire

R2 (2 tapes) You're No Good - Dance The Night Away - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A. - Women In Love - Beautiful Girls

R3 (2 tapes) Good Enough - Why Can't This Be Love - Summer Nights - Best Of Both Worlds - Meanstreet - Unchained - Little Guitars

R4 (2 tapes) 5150 - Jump - Panama - Top Jimmy - Drop Dead Legs - Hot For Teacher - Girl Gone Bad

R5 (2 tapes) Yankee Rose - Shy Boy - Goin' Crazy - Bump And Grind - Knucklebones - Just Like Paradise - The Bottom Line - Hot Dog And A Shake

R6 (2 tapes, avail. Aug. 1) Over The Mountain - Flying High Again - Believer - Diary Of A Madman - I Don't Know - Crazy Train - Mr. Crowley - Steal Away

R7 (2 tapes, avail. Sept. 15) Mine All Mine - When It's Love - A.F.U. (Naturally Wired) - Cabo Wabo - Source Of Infection - Black And Blue - Sucker In A 3 Piece

We have 28 OTHER NOTE-FOR-NOTE™ TAPES. SEND FOR A FREE BROCHURE TODAY!

Study all electric guitar styles in JIM GLEASON'S

The ROCK PERFORMER'S GUITAR METHOD

"This is a serious set of books with little in the way of personal softsell or ego-coddling. TRPGM is an exhaustive study of modern guitar playing. Topics are presented and explained in depth, supplying a complete foundation for the modern guitar student.

*After completing TRPGM, there shouldn't be anything out of reach anymore. The use of scale patterns as they lay on the entire neck and their transformations go further in exploring the fretboard than any book on rock guitar I've ever seen. I can't help feeling that Gleason really knows it all, but has packaged the course in a way that won't scare away rock players. If you want to understand the art of playing the guitar...and if you like heavy rock guitar, get The Rock Performer's Guitar Method. Highly recommended."...**GUITAR WORLD***

*"Book 1 by James Gleason is a comprehensive text that concentrates on soloing and rhythm playing...Book 1 is full of useful information and deals with its subject in a thorough manner."...**GUITAR PLAYER***

*"James Gleason's...BOOK 3 is jam-packed with important information on a variety of topics, including theory, ear training, scales, modes, chords, melody, rhythm and improvisation."...**GUITAR PLAYER***

THIS 1230 PAGE COURSE HAS TURNED GUITAR INTO A FINE SCIENCE.

SAVE $22.50!! BUY ALL FIVE BOOKS FOR $100.00.

Eleven 90-min. cassettes included!

Study this course for 30 days. If you're not blown away by your improvement, return the materials in new condition for a full refund (not including shipping).

BOOK 1 — 254 pages. Style studies of VAN HALEN, MALMSTEEN, VAI, RHOADS, HENDRIX, PAGE, CLAPTON, SCHENKER, BERRY, B.B. KING, over 400 licks, all rock techniques, an EXCELLENT foundation in scales and chords.

BOOK 2 — NOW 312 pages. UPDATED! Music theory, reading, principles of fingering & technique, phrasing and accompaniment. Hundreds of scale, arpeggio triad and chord fingerings. Learn to construct your own scale and mode fingerings. Rhythmic concepts.

BOOK 3 — 308 pages. A COLLEGE LEVEL BOOK ON ADVANCED IMPROVISATION AND COMPOSITION APPLICABLE TO ALL GUITAR STYLES. Incredibly complete on fingering, modes, harmony, melody, chord construction and progression. 26 scale types, 25 arpeggio types and 4,000 chord fingerings.

BOOKS 1, 2 and 3 use standard notation and tablature. Each book includes:

- Three 90-minute lesson cassettes
- Progressive lesson guide
- Melodic scale & arpeggio patterns
- Rhythm tracks
- Solo examples
- Ear Training

BOOK 4 — 304 pages. CO-AUTHORED BY JAMES GLEASON and DAVE CREAMER. Dave played with Miles Davis and George Benson acclaimed him as the best young Jazz guitarist in the U.S. This definitive book on arpeggio fingerings includes every scale and chord in common use, the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. Over 3000 arpeggio fingerings. Every related scale is shown for over 90 arpeggio types. Melodic arpeggio studies. One 90-minute cassette.

CHORD PROGRESSION BOOK — This 52-page book has the essential chord progressions used in Rock-related music from 1955 to the present. The 377 progressions are on one 90-minute LESSON cassette.

DEALER INQUIRIES WELCOME

PRICES (U.S. ORDERS POSTPAID):

SOLO TAPES $15 each, RHYTHM TAPES $20 per set
BOOKS 1, 2, 3 and 4 $27.50 each
Chord Progression Book $12.50 each
Rhythm Tracks Book $25.00 each
CAL. RESIDENTS ADD 7% SALES TAX

U.S. orders also shipped U.P.S. C.O.D.
Call (415) 644-1426
24 hours a day to place your order.

FOREIGN ORDERS SHIPPED AIR MAIL

Payable in U.S. Dollars by
International Money Order ONLY.
Canada and Mexico Add $3 per book.
Australia, Asia, New Zealand, Pacific Islands, So. Africa, and Middle East add $15 per book 1–4, $6 per CP or Rhythm Tracks Book, and $2 per n/n tape.
All other foreign add $1 per n/n tape, $10 per book 1–4, $4 per CP or Rhythm Tracks Book.
Allow 2 to 6 weeks for foreign delivery.

Rock Performance Music
Dept. G, P.O. Box 126
Berkeley, CA 94701-0126

Vesta® FIRE

SERIES MR
Personal Multitrack Recorders

Our multitracks sound as good as you do ... or better.

The 8-input patchbay of the MR-10B puts unlimited musical possibilities at your fingertips. Add professional VU meters, switchable dbx noise reduction, and an independent 4-channel mixer; and you're ready for any session. The MR-10PRO offers all of this plus hi-speed recording for the ultimate sound quality. If you have simpler needs, the "user-friendly" design and operation of the MR-30 is your ticket to the world of MTR. Whether you're at the top or just on your way there, we've got a multitrack for you.

Capture Your Creativity

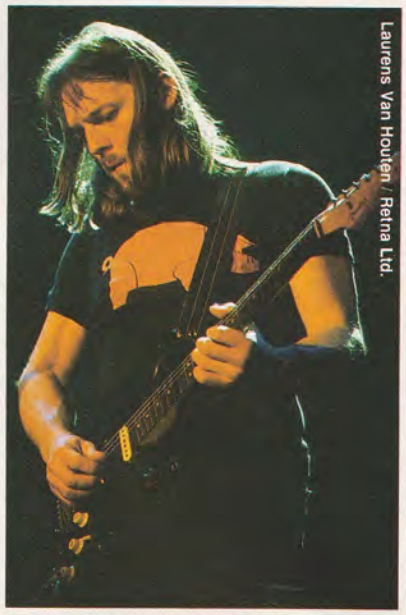
midco

MIDCO International
P.O. Box 748 / Effingham, IL 62401 / Ph. (217) 342-9211

Continued from Page 81

One of your many voices is slide guitar, which you use in a way that you almost can't tell it's a slide guitar.

The first thing I can remember about using the slide guitar is that I could never get used to the fingerbar slide on a regular guitar. It never appealed to me very much. But I always like the idea of a pedal steel type thing, so I use all lap steel. The first thing I can remember is "One of These Days" on the *Mettle* album. It's really a matter of inventing a tuning that seems to suit you. Obviously you're limited on an instrument like that by the fact that you can't make the different shapes. You've just got one straight bar. I've actually got two or three different tunings that I use on the slide. One must be a straight open Em chord. That's for "One of These Days." The other, that I currently use on "Grating in the Sky" and on a number of other things, is a combination tuning. It's got the top four strings of a guitar the same— E,B,G,D—and then the bottom two would complete the G chord as B and D. You've got the top three strings of an Em chord and the top five strings of a G or an Em7 if you want to use the top four. You can use minors or majors on the guitar just by jumping across the string and moving your position.


Laurens Van Houten / Retna Ltd.

Gilmour in the psychedelic heyday of the Floyd

Another trademark is your instrumental work.

I have a cassette tape at home of guitar instrumentals. "Diamond Dust" is on it along with "Cause We've Ended as Lovers," "Final Peace," something by Ritchie Blackmore, a couple of Roy Buchanans, two of my own. It's not only guitars, it's instrumentals.

Was "Let's Get Metaphysical" your answer to "Diamond Dust"?

Yeah. I love beautiful, orchestral, classical-like music. That's great fun to play guitar over. "Let's Get Metaphysical" was very influenced, not directly tipped at anything by Jeff Beck; it's more directly tipped toward something classical.

Do you write an instrumental because it should be just that?

Sometimes you just don't know at the beginning. "Terminal Frost" is very similar to what it was as a demo. But there was a long period of time where I thought I might get words for it and turn it into a song. In the end it decided for itself that it would remain the way it was. "Let's Get Metaphysical" was always going to be an instrumental.

Do you still practice the guitar, or is it just a vechile for creativity?

I don't really practice guitar. It's the only thing I know where I can express myself live, going out. I tend to pick up a guitar and doodle on it every day. If I haven't got a guitar in my room for a few days I definitely start getting withdrawl symtoms and start looking around the room for it.

Have you put double coils in your Stratocasters?

The ones I'm using at the moment have EMG's in them, which are active electronics with a midrange boost to make them sound a bit like humbuckers. I haven't used humbucking pickups very much. On my last solo tour I used a load of guitars, mostly because of having to use several different tunings. On this tour I'm only using one guitar all the way through the show. I'm not using any different tunings apart from one acoustic 12-string. The rest is a Fender Stratocaster with EMG pickups and a standard tremolo bar. I don't like any of the locking nut things. I don't like losing my flexibility of playing with the tuning. I've used various bits of other things like bits of a Dive Bomb kit to try and improve the tuning. You get a carbon fiber nut and a little carbon fiber to hold the strings down above the head and little roller bridge pieces. Basically I work with a regular Strat tremolo unit until it works as efficiently as it can. As far as acoustic guitars, the Takamines are really good. In the studio I've got a Martin and a Gibson J-200.

One of your trademarks is going from the tremolo on your left hand to the bar interchangeably.

Hank Marvin did exclusively wang bar vibrato, very subtly and very nicely. Eric Clapton and a few other people did very nice left hand vibrato. I guess one day I'd be Hank Marvin and the next day I'd be Eric. Gradually the two sort of met in the middle without any particular intent of doing that. I hate the finger vibrato that young kids do, that's fashionable today. It's too unsubtle when they go way sharp. It's not me at all.

I've noticed your song structures often feature all the singing and then you blow at the end.

Yes, that is a sort of Pink Floyd formula. I personally get uncomfortable going out on choruses. I tend to avoid it. We didn't quite do it on "One Slip," which was going that way. In the end we did a chorus and then went out with an instrumental. To me that is so much the pop formula that I tend to try to avoid it.

The medium slow tempo is also one of your pleasures, as are minor keys.

It's down to taste. There are some frantic fast things that I do. I don't write them very often. I've got one scorcher but I haven't managed to find a place for it yet. It's hard to analyze, but I definitely write much more in the minor key than I write in a major key.

Ebet Roberts

***West Side Story*; there's a whole musical education in that album.**

There are three other elements that often crop up in Pink Floyd songs: strings, saxophones and female voices. What are their roots in the band?

We've had girls singing since '72 or '73. I'd feel quite lost without it. I didn't have girls on my solo tour; we had four or five guys with great voices in the band. The saxophone cropped up to broaden our base. It's a different tone, a different instrument, a different feel. It's nice to diversify the focus of attention, to change and move it away. Particularly when I'm going solo or nowadays without Roger in the band, I need change of focus more. With the best group in the world you can become boring to people if you take over every moment yourself. I find it an invaluable part of recording and particularly in live work to have things that take away the focus. If you're the only person on stage playing solos, where's the challenge? There is an element of challenge and of competition when you play to match up against other people. A lot of the great solo jamming things have come out of two guys going at each other in

Continued on Page 126

"3-3-3 TIMES BR-BRR-BRIGHTER T-THAN R-RO TO SO D!"

SOUSSAN
with Ozzy Osbourne

CARMINE ROJAS
Bassist with David Bowie
John Lennon and Rod Stewart

WILL LEE
Bassist Late Night with
David Letterman

C-CHECK THEM OUT AT YO MUSIC DEALER B-BELOW°

ALABAMA
ANNISTON MUSIC–Anniston
CHARLES MUSIC–Cullman

ALASKA
D.B. MUSIC–Anchorage

ARIZONA
MILANO MUSIC–Chandler, El Paso, Mesa, Phoenix, Scottsdale

ARKANSAS
STONEHENGE MUSIC–Little Rock

CALIFORNIA
A.B. MUSIC–Hunnington Beach
ABINANTE MUSIC–Monterey
BASS CENTRE–Studio City
BETNUM–Los Angeles
BIG VALLEY MUSIC–Encino
COAST MUSIC–Costa Mesa

COLORADO
MR. MUSIC–Ft. Collins, Cheyenne, Colorado Springs

CONNECTICUT
CONNECTICUT MUSIC–Stamford

FLORIDA
CARLTON MUSIC–Winterhaven
CARROL MUSIC–Miami
DISCOUNT MUSIC–Jacksonville
FULL SCALE MUSIC–Daytona Beach
HI-SEA MUSIC–Boca Raton, Lake Park

GEORGIA
CLARK MUSIC–Atlanta
METRO MUSIC–Atlanta

HAWAII
EASY MUSIC–Honolulu
HARRY'S MUSIC–Honolulu
HOUSE OF MUSIC–Honolulu

INDIANA
MAJOR MUSIC–Ft. Wayne
PERU MUSIC–Peru
WACHALA MUSIC–Hammond

KANSAS
BRIER & HALE MUSIC CO.–Wichita
UNITED MUSIC & SOUND–Wichita

KENTUCKY
MASCHINOT MUSIC–Newport
OWENSBORO MUSIC–Owensboro
WILLCUT GUITAR SHOPPE–Lexington

LOUISIANA
MUSIC STOP–Metairie
ROCK N' ROLL MUSIC–New Orleans
SOUND CHECK–Baton Rouge

MARYLAND
MAKE N' MUSIC–Frederick

MASSACHUSETTES
BOSTON MUSIC–Boston
NORFOLK COUNTY MUSIC–Dedham

MICHI
AL NALI Ann Arbor
THE MUSIC ROOM–Mt. Clemens

MINNESOTA
TOMS CUSTOM GUITARS–Savage
TORPS MUSIC CENTER–Minneapolis

MISSISSIPPI
MORRISON BROTHERS MUSIC–Jackson

MONTANA
SMITTY'S STRINGS–Billings

NEVADA
PROFESSIONAL MUSIC & DRUM–Las Vegas
VESLEY MUSIC–Las Vegas

NEW JERSEY
FREEHOLD MUSIC–Freehold, Toms River
ROBBIES MUSIC–Mahwah, Wayne

NEW MEXICO
HUBBARDS MUSIC N' MORE–Las Cruces

NEW YORK
MUSICLAND–Centereach
ROBBIES MUSIC–Nanuet
RUDYS MUSIC STOP–New York

SIC–Eau Claire
R–Kenosha
MUSIC–Middleton
NCLE BOBS MUSIC–Milwaukee

OHIO
3-D MUSIC–Celina
BUDDY ROGERS MUSIC–Cincinnati
GATTUSOS MUSIC–Cawton

OREGON
MUSICIANS FRIEND–Eagle Point

OKLAHOMA
MUSIC SOUND WORLD–Tulsa

PENNSYLVANIA
PHILADELPHIA MUSIC–Philadelphia
SPECIALTY GUITAR SHOP–Pittsburgh

RHODE ISLAND
ROSS MUSIC–North Providence

SOUTH CAROLINA
FOX MUSIC–Charleston
GREER MUSIC HOUSE–Florence

SOUTH DAKOTA
GOURLEY DISTRICT–Sioux Falls
PRO AUDIO–Sioux Falls

TENNESSEE
DONELSON MUSIC–Nashville
SHELBYVILLE RECORDS–Shelbyville
STRINGS & THINGS–Memphis

TEXAS
LONESTAR GUITAR–So. Houston
MELHARTS MUSIC–McAllen
METEOR MUSIC–San Antonio
MURPHY'S MUSIC–Irving
STRAIT MUSIC–Austin

VERMONT
ADVANCE MUSIC–Burlington

VIRGINIA
AUDIO LITE AND MUSICAL–Norfolk
MUSIC OUTLET–Manassas

WASHINGTON
MUSIC WEST–Bellevue
PERFORMANCE MUSIC–Federal Way
SOUTHEND MUSIC–Renton

WISCONSIN
MORGAN MUSIC–Eau Claire
MUSIC CENTER–Kenosha
REGONBERG MUSIC–Middleton
UNCLE BOBS MUSIC–Milwaukee

CANADA
MOTHERS–Alberta, Calgary, Edmonton, Manitoba, Van Couver, Winnipeg
MR. ENTERTAINMENT–Edmonton, Alberta
REGGIES–Hamilton, Ontario
ST. JOHNS MUSIC–Regina, Sask.

PUERTO RICO
MARGARIDO–Hato Rey

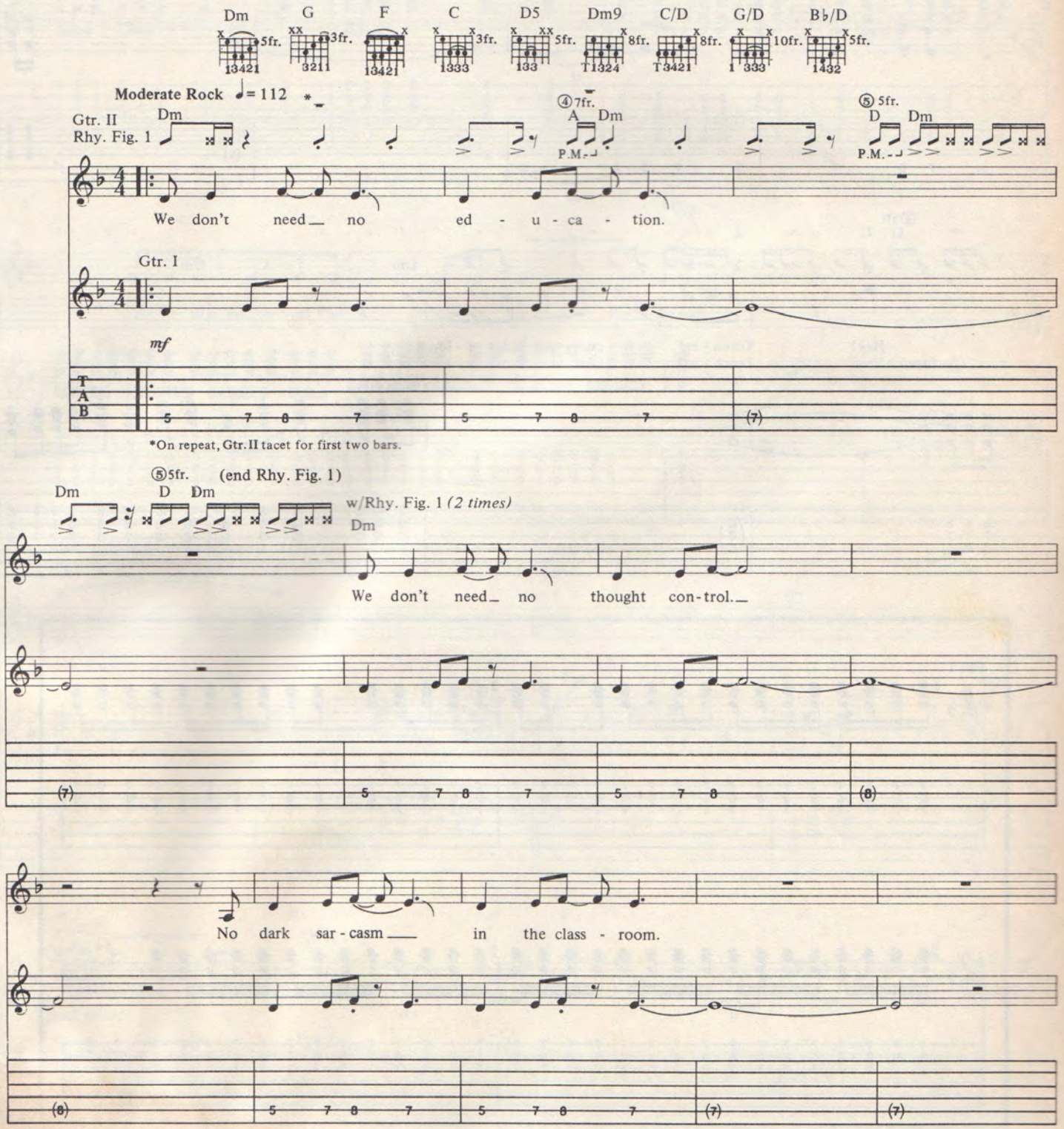
DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054
800-538-8330, (408) 988-2456, (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX
COPYRIGHT JUNE © 1988 DEAN MARKLEY INC.

Tablature Explanation page 34

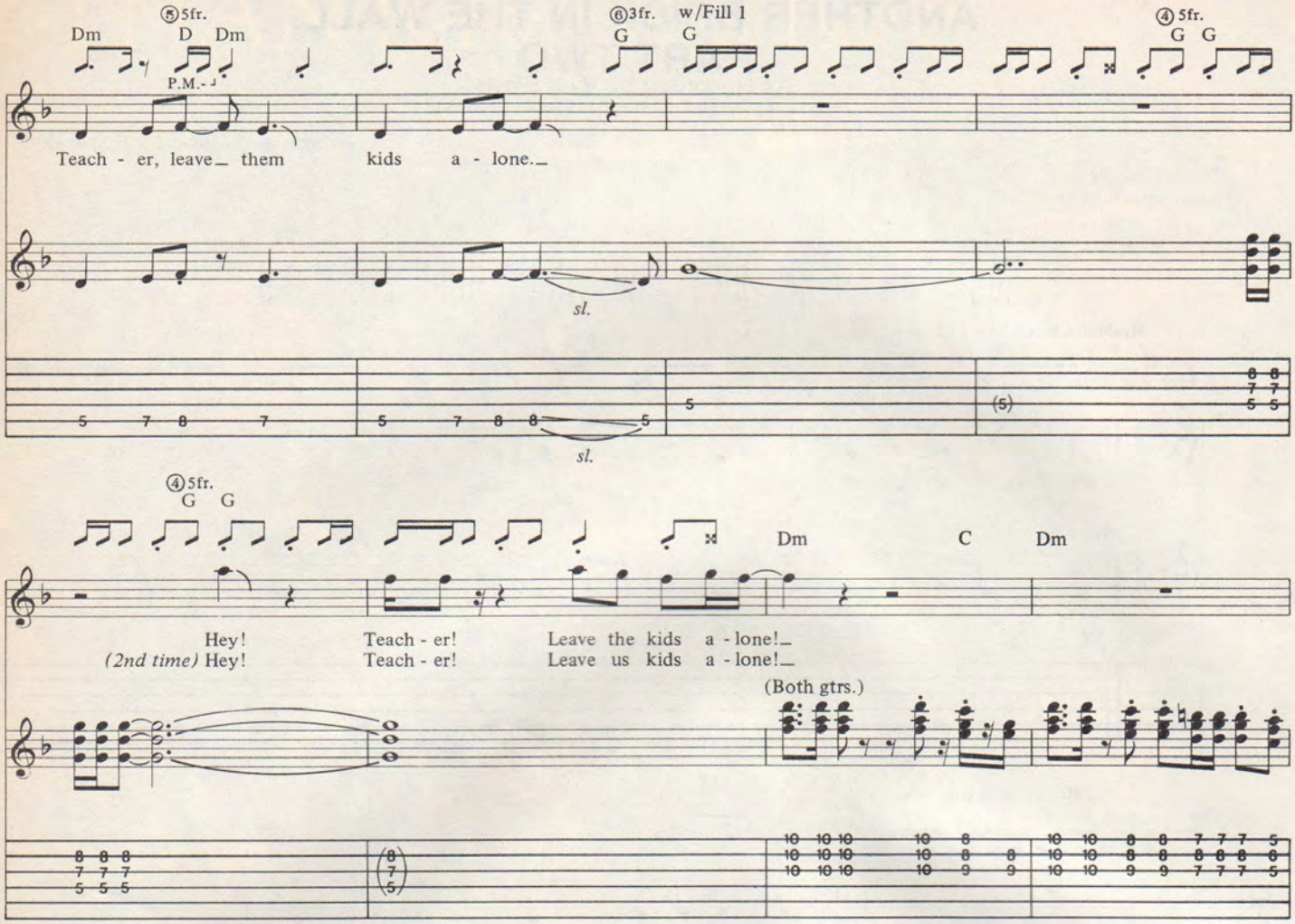
ANOTHER BRICK IN THE WALL, PART TWO

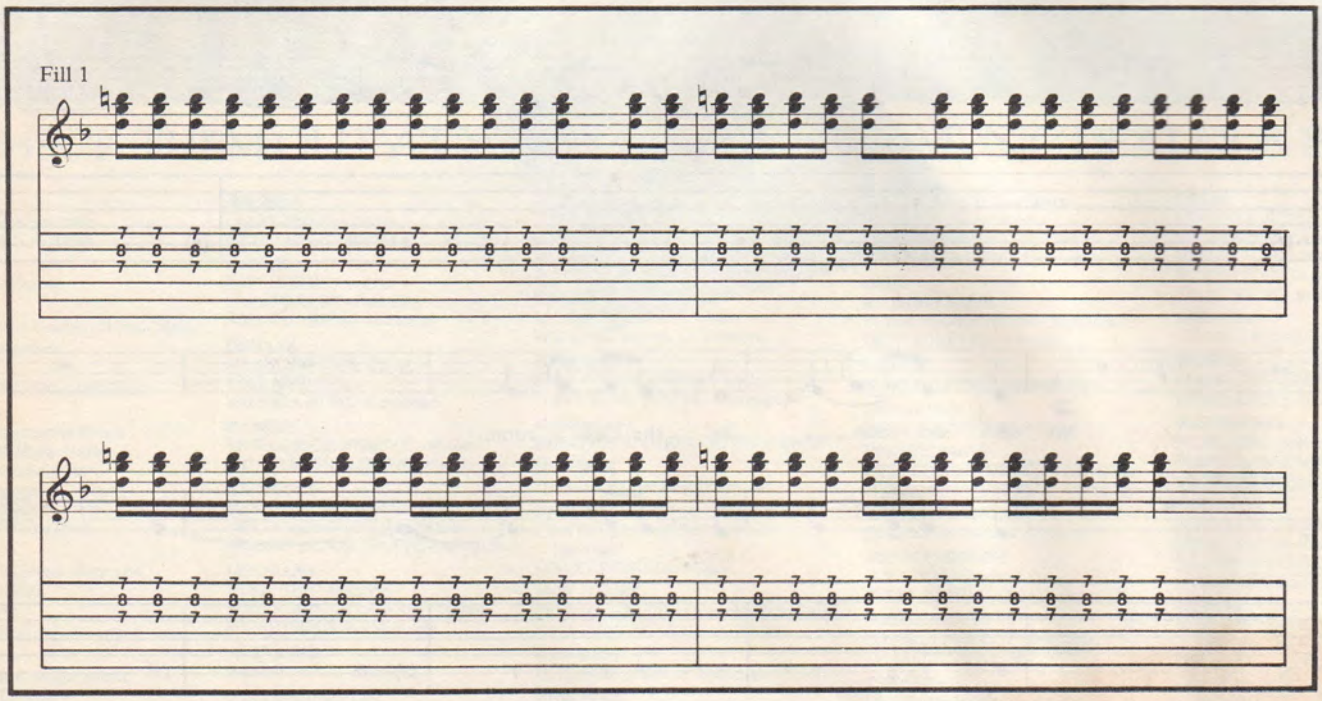
As Recorded by Pink Floyd
(From the album THE WALL/Columbia Records)

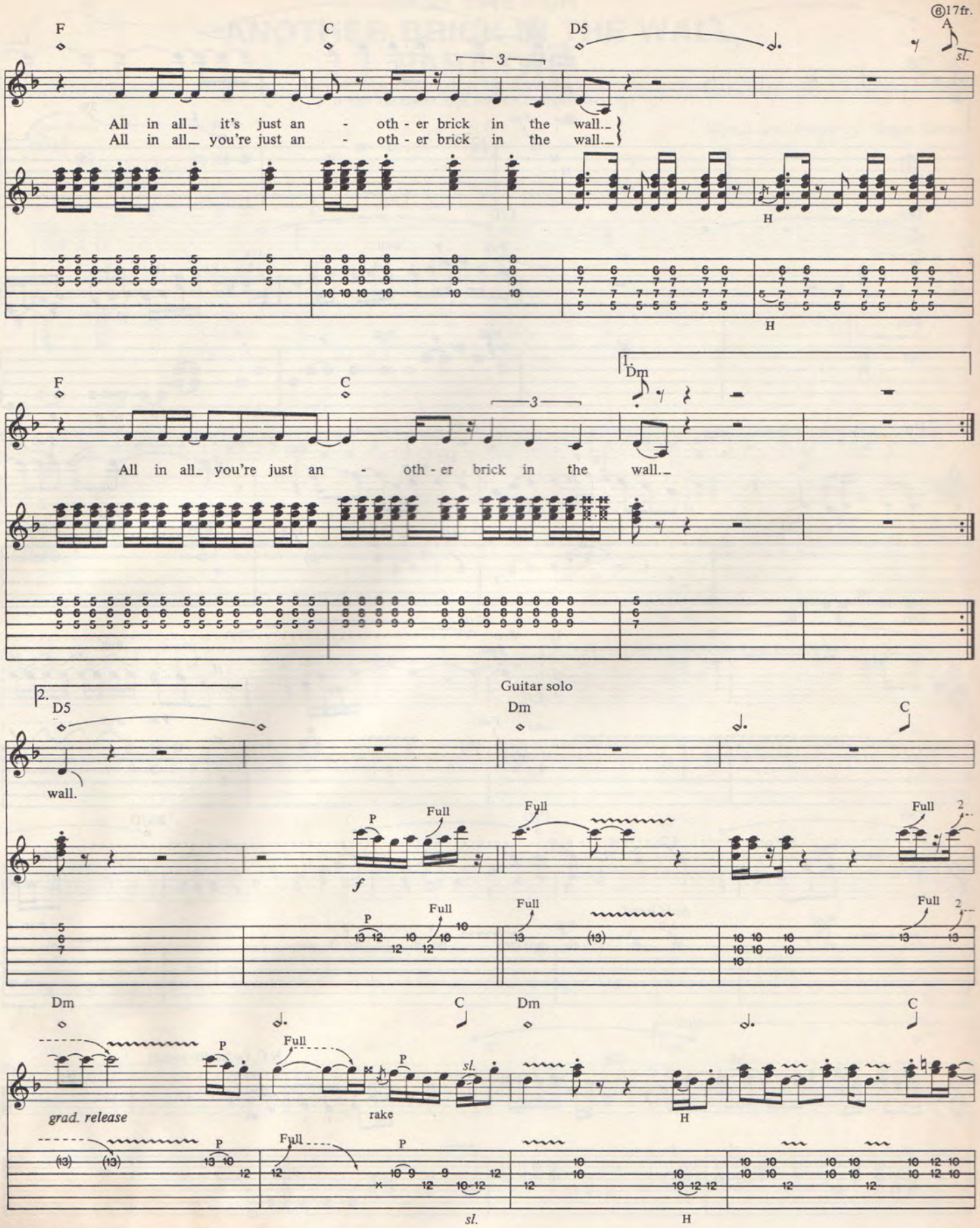
Words and Music by Roger Waters

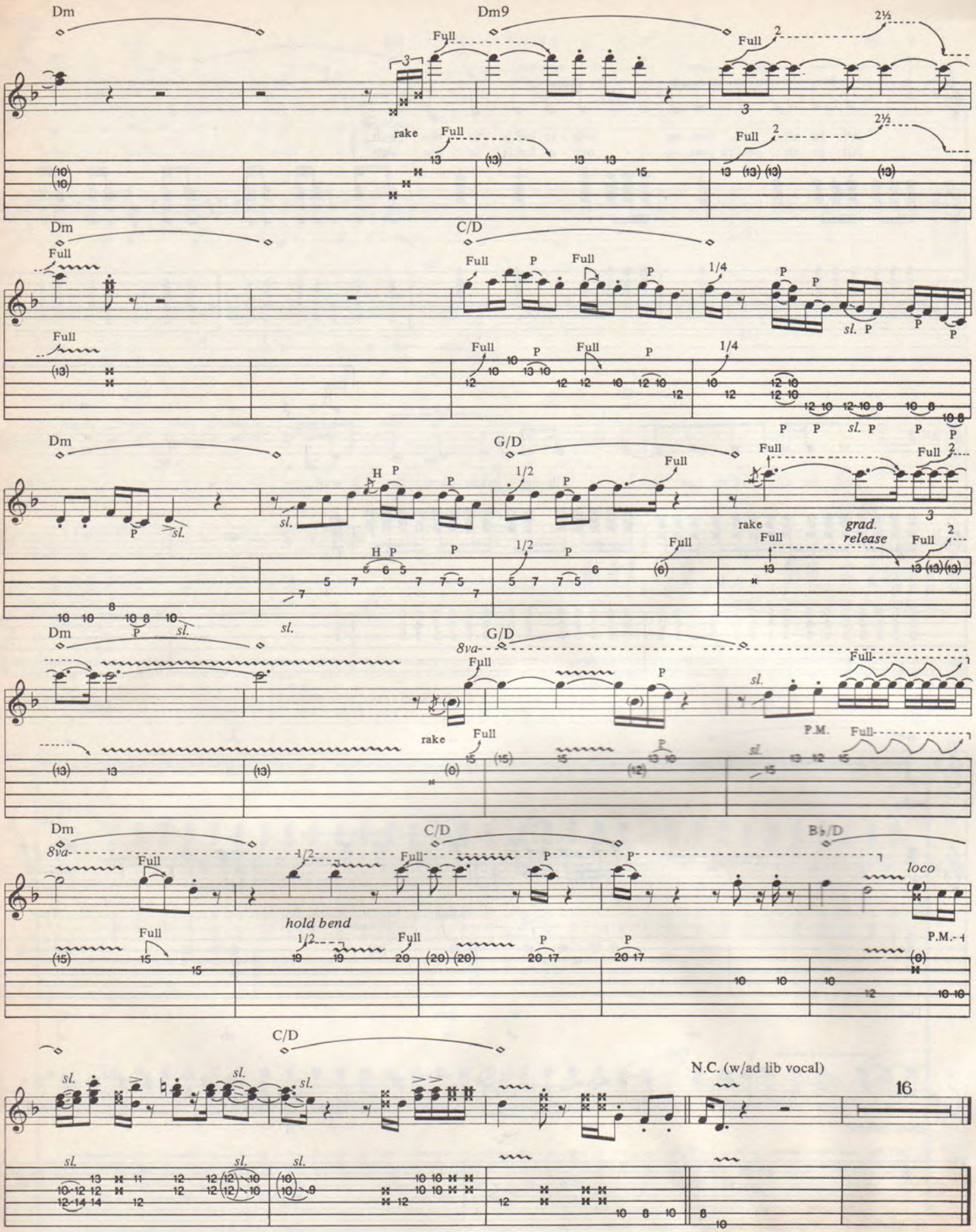


Copyright©1979, 1988 Pink Floyd Music
All Rights Reserved International Copyright Secured


⑤5fr.
Dm
D Dm
P.M.
Teach - er, leave them kids a - lone.
sl.
⑥3fr.
w/Fill 1
G
G
④5fr.
G G
④5fr.
G G
Hey!
(2nd time) Hey!
Teach - er!
Teach - er!
Leave the kids a - lone!
Leave us kids a - lone!
Dm
C
Dm
(Both gtrs.)


Fill 1


⑥17fr.
F
C
D5
A
sl.
All in all_ it's just an - oth - er brick in the wall._
All in all_ you're just an - oth - er brick in the wall._
H
1.
Dm
All in all_ you're just an - oth - er brick in the wall._
2.
wall.
Guitar solo
P
Full
f
grad. release
rake
sl.


Dm
Dm9
Full
rake
C/D
G/D
grad. release
8va
hold bend
B♭/D
loco
P.M.
N.C. (w/ad lib vocal)
16

BASS LINE FOR

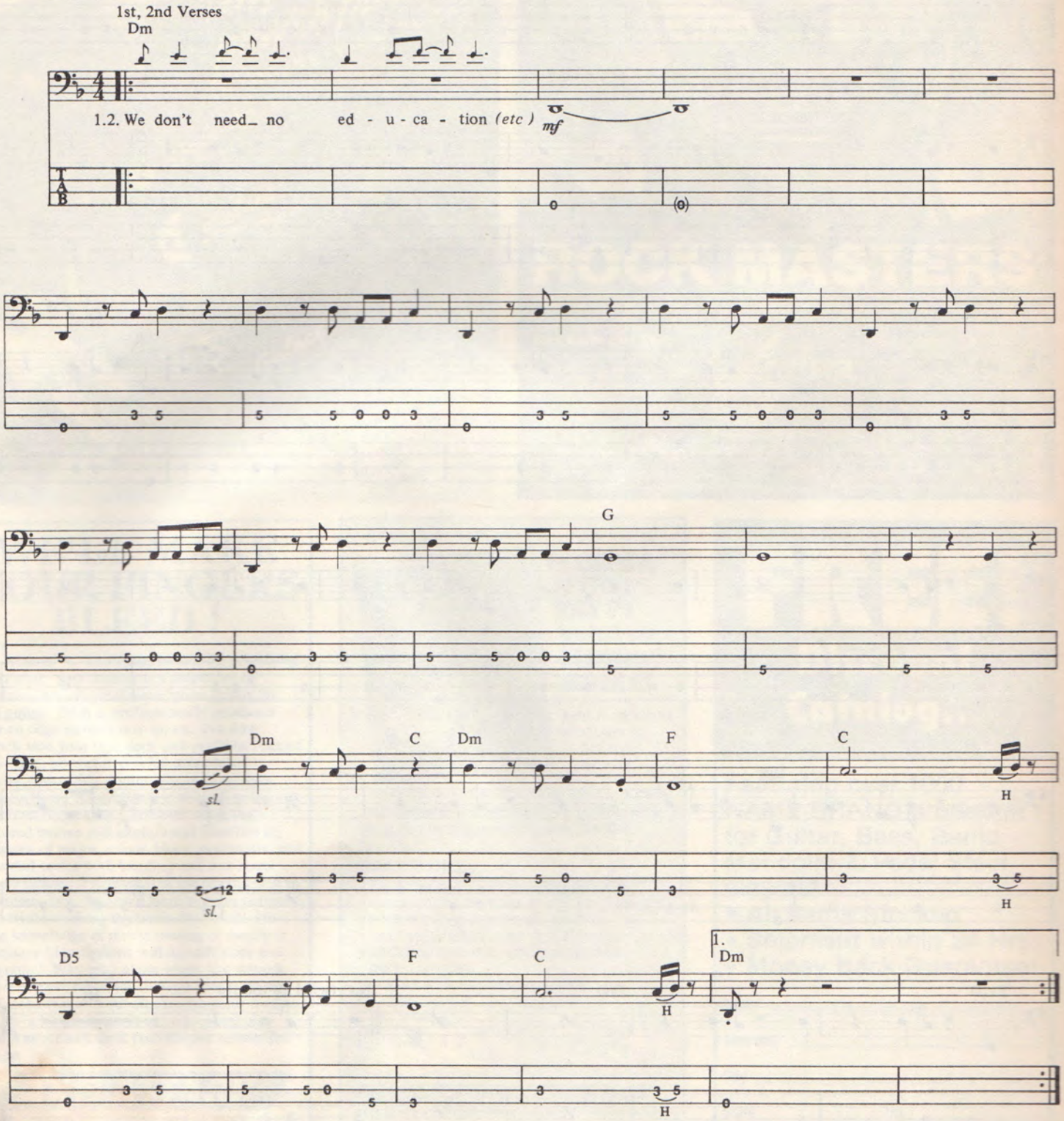
ANOTHER BRICK IN THE WALL, PART TWO

As Recorded by Pink Floyd

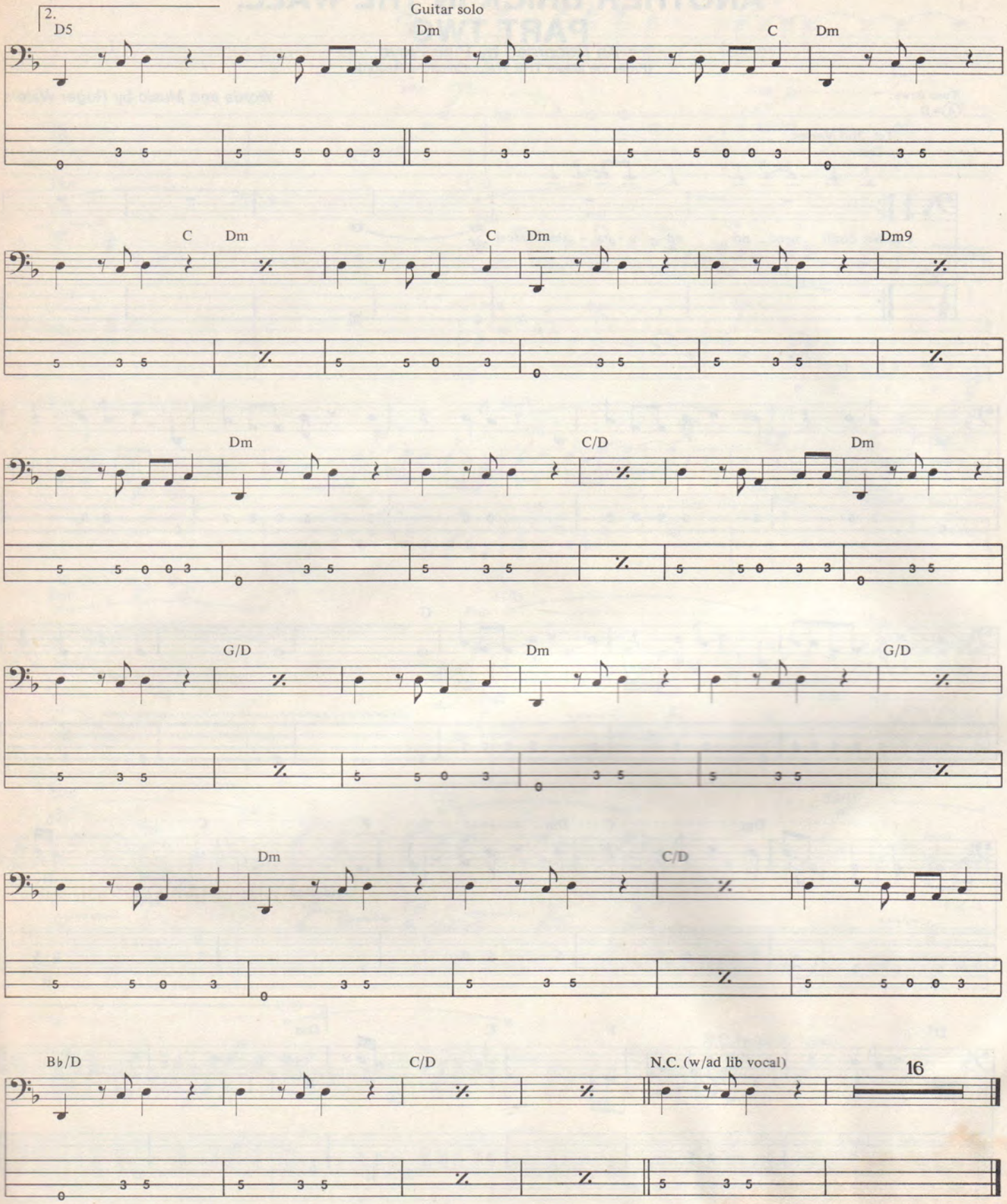
(From the album THE WALL/Columbia Records)

Tune down:
④ = D

Words and Music by Roger Waters



Copyright©1979, 1988 Pink Floyd Music
All Rights Reserved International Copyright Secured


2.
D5
Guitar solo
Dm
C
Dm
C
Dm
C
Dm
Dm9
Dm
C/D
Dm
G/D
Dm
G/D
Dm
C/D
B♭/D
C/D
N.C. (w/ad lib vocal)
16

ROCK MASTERS

You will feel and hear the super bright difference of **Rock Master Bass Strings**, exclusively designed by Ken Smith. These stainless steel round wound strings are available for 4, 5 or 6 string bass. Even custom-gauged sets are available! You can get **Slick Round** and **Compressor Wound String Sets** (both using nickel-iron alloy), and state-of-the-art bridges, electronics, pick-ups, straps and Bass Gig Bags. **Smith Electric Bass Strings...** ultimate power for your bass guitar. Ask for **Rock Masters** at your favorite music store! Or write for information to: **Ken Smith Basses, Ltd.** 27 East 13th St., New York, NY 10003 (212) 243-2777

Dealer Inquiries: **Silver Eagle® Accessories** Van Nuys, CA 91406-5870 (818) 786-8696

WE'LL MAKE YOUR FINGERS BLEED !

Axe Attack™. The ultimate tool for practicing lead guitar. **Axe Attack** is a collection of blistering hot, original metal tunes minus the lead guitar. Each is professionally produced with an edge sharper than an ax. Put **Axe Attack** into your tape deck and you'll be backed up by live, powerful, driving drum beats. Precise, crunching rhythm guitar. And tight, melodic bass. **Axe Attack** is original to inspire your own originality. For each song, the enclosed course will explain and illustrate all positions of major, minor, blues, pentatonic, and extended scales with bending and root notes clearly labeled. And each of the six songs is in a different key. So you'll learn to be in perfect time while working the entire fretboard! No prior knowledge of music reading or theory is necessary (descriptions will use tablature and diagrams). Why play alone when **Axe Attack** offers intense rehearsal all night long? With **Axe Attack** you're developing the skills it takes to play with the best. That's why you'll play with **Axe Attack** until your fingers scream for mercy.

AXE ATTACK™

Send Check or Money Order for $17.95 + $2 P & H to:
ATTACK PRODUCTIONS™:
Suite 107, 1456 Second Avenue, New York, NY 10021
Allow 3 weeks for delivery.
NY residents add 8.25% sales tax

BUILD · UPDATE · RESTORE

THERE'S A BETTER WAY TO WORK ON ELECTRIC GUITARS

AND IT DOESN'T REQUIRE A COLLEGE DEGREE!

This book is written exclusively for use with manufacturers' assembly ready guitar parts, using common hand tools only. No B.S. required!

INCLUDES:

- AN INTRODUCTION TO GUITAR PARTS
- WORKSPACE AND TOOL RECOMMENDATIONS
- PICKUP CROSS REFERENCE CHART
- EASY TO UNDERSTAND ELECTRONICS
- LOCKING AND NON LOCKING BRIDGE INSTALLATIONS
- GUITAR ASSEMBLY FROM A TO Z!

RECOMMENDED BY LEADING GUITAR EXPERTS

Available at leading music stores, or mail $19.95 plus $2.00 postage, U.S. funds, to:
GVM Publishing 350 S. Grant, Columbus, OH 43215

Need Guitar Parts? Everything you need is in our 32 page catalog. Send $2.00 to: **The Guitar Parts Catalog,** German Village Music, 350 S. Grant, Columbus, Ohio 43215 (614) 228-8467

FREE! Discount Catalog...

Featuring over 1000 NAME BRAND products for Guitar, Bass, Banjo, Mandolin & Pedal Steel players!

- All items Stocked
- Shipment within 24 Hrs.
- Money Back Guarantee!

Name _____

Address _____

City _____

State _____ Zip _____

Send To: **Musician's Friend**
P.O. Box 869GF
Eagle Point, OR 97524

RANDY RHOADS

By Andy Aledort

Undoubtedly, Randy Rhoads has been the most influential guitarist of the last eight years, forging a style and an approach that has been continued and expanded upon by countless guitarists. It is very sad that he did not live long enough to fully develop his style past its initial innovative stages. In my opinion Randy's great strength was his ability to combine a technically developed approach focusing on a complete knowledge of scales and modes, with highly energetic, emotional performances, delivered with flawless articulation. Many guitarists lose the emotional side of their playing by emphasizing strictly technically accurate playing, making the music sound slick but lifeless. This was not the case with Randy; most of his solos have an inherent tension and release quality that makes them breathe, bringing the music to a much higher level. This month we're going to focus on examples of his soloing which showcase the primary elements of his style.

Michele Matz / Retna Ltd.

The mode which Randy seemed to use most often was Aeolian, also known as natural minor. This mode is derived from the major scale, starting from the sixth tone and continuing up in the same series of half and whole steps. A different mode can be derived from each tone of the major scale; starting from the sixth tone creates what is known as the

Staff 1 — C Major scale; A Aeolian

Staff 1A — A Aeolian: 1 (root) 2 ♭3 4 5 ♭6 ♭7 8 (octave)

Staff 2 (start all fingerings w/1st finger) — a) b) c) d) e) f)

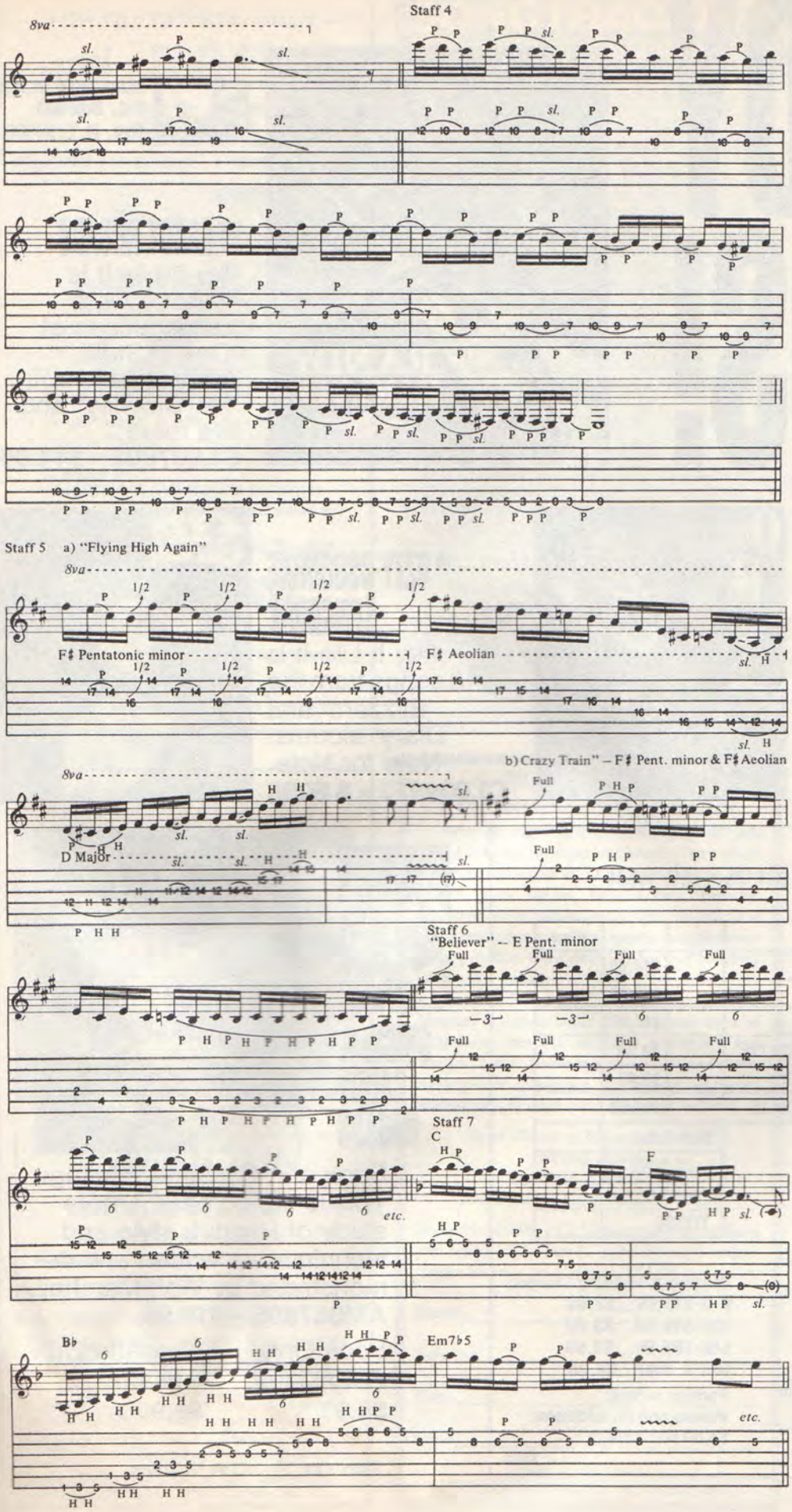
Staff 3 — a) "Over The Mountain" – C Aeolian (8va)

E♭ Aeolian

b) "Tonight" – E Aeolian (8va)

c) "You Can't Kill Rock 'N' Roll" – F♯ Aeolian (8va)

All songs Copyright© 1981 Blizzard Music Limited
International Copyright Secured All Rights Reserved



sixth mode of the major scale or Aeolian. See Staff 1, illustrating how A Aeolian is derived from the C major scale. Staff 1A illustrates the intervals of Aeolian. The difference between the Aeolian mode and the major scale is that the third, sixth and seventh intervals of the major scale are lowered one half step to create the Aeolian mode. Staff 2 illustrates six fingerings of A Aeolian which should be memorized and transposed to all twelve keys (vertical dotted lines indicate root notes and octaves).

Some great examples of Randy's use of Aeolian can be found in his guitar solos from "Over the Mountain," "Tonight" and "You Can't Kill Rock 'n' Roll." Staff 3 illustrates examples from these solos; notice the similarities and differences in the fingerings used.

Randy was known for legato phrasing utilizing hammer-ons and pull-offs extensively. Staff 4 illustrates an exercise based on E Aeolian designed to build up the strength in your fret hand. To emphasize legato phrasing even more, hammer-on instead of picking notes that are on the same string as previous notes.

Randy often combined Aeolian with pentatonic minor, such as on his "Flying High Again" and "Crazy Train" solos. See Staff 5.

Another technique Randy often used was playing sextuplets within the pentatonic minor scale, similar to Jimmy Page and Johnny Winter. See Staff 6, illustrating a riff from "Believer."

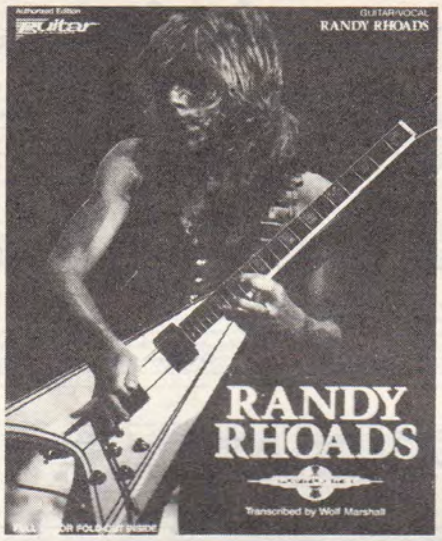
The outro solo for "Mr. Crowley" features some excellent soloing utilizing the F major scale, which sounds great over the chord changes. The accent is again on legato phrasing; it will probably take some effort to play these phrases smoothly and evenly. See Staff 7.

When dealing with a player of Randy's magnitude it is impossible to cover every aspect of his style within one column. Focusing on his most commonly used soloing techniques as we have should definitely broaden your understanding of his musical ideas as well as increase your ability to recreate and expand on them. In a future column we'll examine other aspects of his soloing as well as his rhythm playing and overdubbing techniques. See you next month.

DON'T MISS ANOTHER SONG!

SUBSCRIBE TODAY

PLAY RANDY RHOADS!



Send to:
MAIL BOX MUSIC
P.O. Box 341
Rye, N.Y. 10580

*RANDY RHOADS

Play It Like It Is Note for Note transcriptions of "Dee", "Steal Away (the Night)", "Mr. Crowley" and five more.
CL007902 - $14.95

The Guitar Wizardry that graced Ozzy's songs available in print! All books transcribed by Wolf Marshall.

*OZZY OSBOURNE / RANDY RHOADS: TRIBUTE

Matching folio Play It Like It Is
CL007904 - $14.95

*OZZY OSBOURNE SONGBOOK

Play It Like It Is 12 songs from the 'Blizzard' and 'Diary' albums. Note for Note.
CL009973 - $17.95

Send to:
MAIL BOX MUSIC, P.O. Box 341, Rye, N.Y. 10580
or call 914-937-8601

	Item No.	Title	Qty.	Price	Total
1.	CL007902	Randy Rhoads - P.I.L.I.		$14.95	
2.	CL009973	Ozzy Osbourne Songbook		$17.95	
3.	CL007904	'Tribute' folio		$14.95	
4.	AM066093	Original Randy Rhoads CASSETTE		$9.95	
5.	AM063850	Original Randy Rhoads BOOK		$9.95	
6.	AM067695	Original Randy Rhoads PACKAGE		$18.95	
			Sub Total		
			N.Y. Residents Add Appropriate Sales Tax		
			Shipping and Handling (see chart)		
			TOTAL		

Name

Address

City *State* *Zip*

☐ Check or Money Order enclosed.
(Make payable to Mail Box Music)
Charge ☐ VISA ☐ MasterCard

Acct. No. *Exp. Date*

Signature as it appears on card

Shipping & Handling Charges:
$ 0-$19.99...$2.00
$20-$39.99...$3.00
$40-$59.99...$3.50
$60 & over...$4.00

Foreign orders:
Please add an additional $4.00 per book.

802

ORIGINAL RANDY RHOADS

Book and Cassette Package
This is the comprehensive study of Randy's style and technique as written and demonstrated by Wolf Marshall.
AM067695 - $18.95

Book Only
AM063850
$9.95

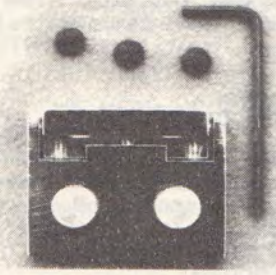
Cassette Only
AM066093
$9.95

*Denotes Tablature Notation.

— FOR GUITARISTS ONLY —

NEW **ROCK BLOCK**

Replaces Floyd Rose™ Tremolo 'Block'



- Keeps tremolo in tune when strings break.
- Returns tremolo to exact pitch.
- Tremolo stays in tune when hand is rested on it.
- RETROFITS FLOYD ROSE™ TREMOLO.

Easy installation hardware included. Patent applied for.

Another High Performance Design from

ALLPARTS

P.O. Box 1318 • Katy, TX 77492 • 713-392-6951

"America's Premier Guitar & Bass Parts Supplier"

Write for FREE CATALOG

* FLOYD ROSE is a registered trademark of Kramer Music Products.

SONGTRACKER™

CASSETTE TRANSCRIPTIONS

COMPLETE GUITAR PARTS
WITH NOTE-by-NOTE ACCURACY

CLEARLY DEMONSTRATED/NO SHEET MUSIC NEEDED

ACOUSTIC TAPES

The Beatles: 101A: Yesterday/Michelle
102A: Blackbird/Julia

Led Zeppelin: 201A-1: Babe I'm Gonna Leave You
201A-2: Black Mountain Side
202A: Stairway To Heaven
203A: Over the Hills and Far Away
2036A: Ramble On/Thats The Way
204A: The Rain Song/

The Eagles: 901A: Take It Easy/Tequila Sunrise

Pink Floyd: 1301A-1: Wish You Were Here
NEW 1301A-2: Pigs On The Wing, I & II

Rhoads/ Vandenberg: 1901A: Dee/Wait

NEW SOLO TAPE

Eric Clapton: 601E: Presence Of The Lord/ Badge/While My Guitar Gently Weeps/White Room/Crossroads/Born Under A Bad Sign/ Sunshine Of Your Love/Hideaway/

Price Per Tape: $14.95

Send check or money order to:

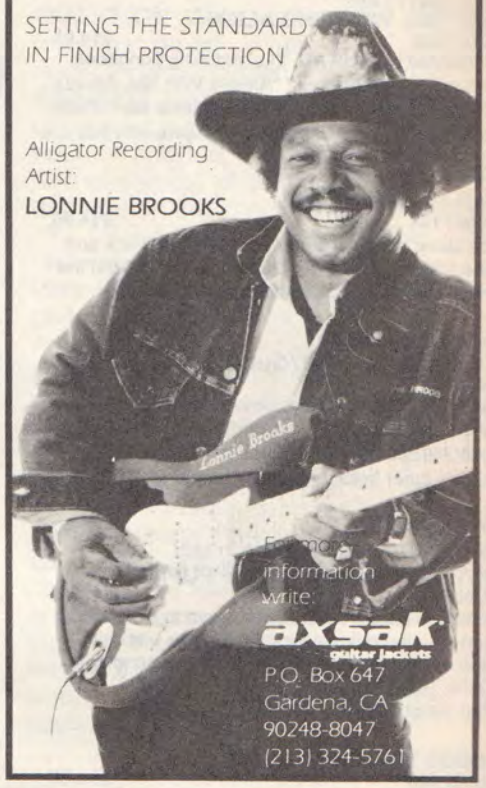
THE GUITARWORKS™

P.O. BOX 210478 • SAN FRANCISCO • CA 94121

---

axsak®
guitar jackets

SETTING THE STANDARD IN FINISH PROTECTION



Alligator Recording Artist:
LONNIE BROOKS

For more information write:
axsak guitar jackets
P.O. Box 647
Gardena, CA
90248-8047
(213) 324-5761

WHO HAS IT?

SANTA CRUZ "FS"

MANDOLIN BROTHERS!

629 Forest Avenue
Staten Island, NY 10310
(718) 981-3226

THE "NEW AGE" ACOUSTIC FOR THOSE WHO HAVE EVOLVED BEYOND THE TRADITIONAL.

Particularly appropriate for the richly sonorous extended harmonies of the New Age style. Extremely comfortable, thin, flat, wide neck.

Other Santa Cruz guitars in stock include: Tony Rice, OM, "D" & "F" models in Indian, Brazilian and Koa.

FREE CATALOG. Call for prices and photos. All instruments subject to prior sale.

PLAY FASTER STRONGER AND LONGER

With Strong Hands exercise program you will play faster, stronger and longer. Strengthen the muscles used in playing guitar or bass guitar, your hands, fingers and forearm. Improve coordination and finger control. Use these exercises anywhere at anytime, increase your practice time even when you're away from your guitar.

For $19.95 you will receive our Chrome Musical Rotation Balls plus exercise booklet explaining several different exercises and advice from professional guitar teachers, money back guarantee, if not satisfied return after using 30 days for a complete refund.

Send Check or Money Order to:
Strong Hands
865 Will Rogers Dr.
Santa Rosa, New Mexico 88435

Include: $19.95 + $3.50 postage and handling per order. U.S. Funds only. Foreign orders please include an additional $5.00 per order.

Name _____

Address _____

City _____

State _____ Zip _____

Note: Visa and MC
Call 1-505-472-5770 9-5 Mon. - Sat.

Have You Heard of Sustain Mania?

There's a new sensation coming your way. Everywhere, the sounds of infinite high harmonies and perpetual whammy bar bends ring throughout the land.

Leading the way is the first, and only, truly infinite feedback effect for guitar and bass.

SUSTAINIAC™
Sustain System

For a demo record and brochure send $3 to Maniac Music, Dept. GPM-1088, 6052 N. Guilford Ave., Indpls., IN 46220. (317) 251-0470.

Name _____

Address _____

City _____ State _____ Zip _____

HAMMER ON AND PULL IT OFF!

GUITAR SONGBBOOKS FEATURING FULL TABLATURE NOTATION

JOE SATRIANI: SURFING WITH THE ALIEN
CL006959 **$14.95**
Authorized by GUITAR, this matching songbook features "Satch Boogie," "Always With Me, Always With You," and many more in complete tab notation. Be careful, you could burn your fingers with this one!

Now In Tab!
VAN HALEN: OU812
CL007104 **$14.95**
The latest from the greatest, featuring "Black and Blue," "When It's Love," "Naturally Wired," and the rest in complete tab! Authorized by GUITAR.

First Time In Tab!
VAN HALEN: 5150 (Guitar Edition)
CL007101 **$14.95**
Every song from the classic album in new, never-before-available guitar transcriptions! Included are "Best Of Both Worlds," "Get Up," "Good Enough," and six other fretburners! Authorized by GUITAR.

Brand New!
BASS GUITAR songbook in tab!
METALLICA: MASTER OF PUPPETS
CL006961 **$12.95**
Complete bass transcriptions in tab to every song from the album! Ideal for thrash-metal bassists!
Also available is the Guitar Tablature songbook: (CL007920 - $12.95).
Both songbooks are authorized by GUITAR.

VINNIE VINCENT
CL027660 **$14.95**
Collection features buzzsaw guitar workouts from Vinnie Vincent's albums INVASION and ALL SYSTEMS GO. "Boyz Are Gonna Rock," "Shoot U Full of Love," "Ashes to Ashes," "Love Kills," and many more, all in tab! Authorized by GUITAR.

CINDERELLA: NIGHT SONGS
HL692375 **$12.95**
Every guitar blazer from their album, including "Nobody's Fool," "Hell On Wheels," "Nothin' For Nothin'," and all the rest. Tab heaven!

BRAND NEW BIOGRAPHIES!

RUSH: VISIONS (The Official Biography)
MS044387 **$16.95**

PINK FLOYD: A VISUAL DOCUMENTARY (1988 Edition)
OP040583 **$17.95**

THE CHURCH: STARFISH
CL007933 **$12.95**
Authorized by GUITAR, this songbook features "Under the Milky Way," "Destination," "A New Season," "Hotel Womb," and all the rest from the blockbuster album!

GUNS 'N ROSES: APPETITE FOR DESTRUCTION
CL006953 **$12.95**
The matching songbook to the smash hard-rock album by L.A.'s premier street band features 12 rough and ready guitar workouts! Included are "Welcome To the Jungle," "Mr. Brownstone," "Sweet Child O' Mine," and all the rest! Authorized by GUITAR.

TESLA: MECHANICAL RESONANCE
CL006954 **$12.95**
12 killers from the band that won GUITAR's 1987 "Rookie Of The Year" Award! Along with gut-wrenchers like "Little Suzi" and "Modern Day Cowboy," you get 10 other bone-crackers from one of the greatest bands around! Authorized by GUITAR.

POISON: LOOK WHAT THE CAT DRAGGED IN
HL693865 **$14.95**
Complete tab transcriptions to the blockbuster album! Included in this guitar slayer are the songs "Cry Tough," "Play Dirty," "I Want Action," "Talk Dirty To Me," and the 6 other greats that round out the album. A guitar classic!

HEAVY METAL GUITAR Volume Three
CL006958 **$14.95**
Screaming guitar songs by Metallica, Ozzy Osbourne, Tesla, Guns 'n' Roses, Faster Pussycat and many more! Songs include "Before My Eyes," "Damage, Inc.," "My Michelle," and 12 other screamers. Authorized by GUITAR.

MAIL BOX MUSIC

Send to:

MAIL BOX MUSIC, P.O. Box 341
Rye, N.Y. 10580
or call 914-937-8601

Shipping & Handling Chart:
$ 0-$19.99...$2.00, $20-$39.99...$3.00 $40-$59.99...$3.50, $60 and over... $4.00. Foreign Orders please add an additional $4.00 for each book. U.S. funds only. Note: Minimum credit card amount is $10.00.

GUARANTEE: 100% satisfaction or your money refunded.

QUICK DELIVERY: Over 98% of our orders are shipped within 4 days of receipt. All domestic orders are shipped via U.P.S.

NOTE: CREDIT CARD ORDERS CAN BE MADE BY CALLING 1-800-331-5269 (OUTSIDE N.Y. STATE) BETWEEN 9:00 AM & 5:00 PM (E.S.T.) - N.Y. RESIDENTS CALL 914-937-8601. ALL PRICES SUBJECT TO CHANGE.

BOOK NO.	TITLE	QTY.	PRICE	TOTAL

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ Charge Exp. date _____

☐ VISA ☐ MASTERCARD Acct. No. _____

Signature as on card _____

Sub Total	
NY residents add appropriate sales tax	
Shipping & Handling (see chart)	
TOTAL	

798

by Barry Lipman

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

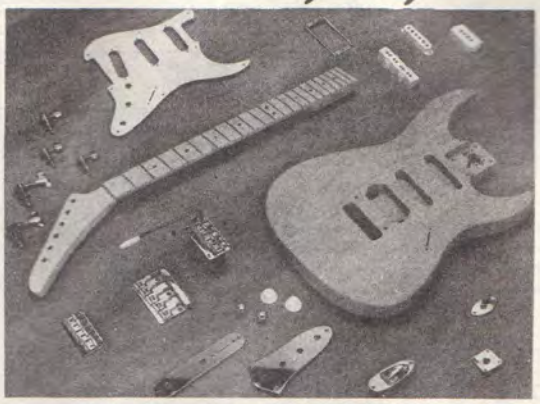
QUESTION: How can I wire my stock Les Paul for three pickups without adding any switches or knobs?—Kevin Cruz/Caquas, PR.

ANSWER: Pauls that are factory-made with three pickups have a normal-looking three-position switch. This allows you three pre-set combinations of pickups. If you wish more versatility, say, all possible combinations of pickups, and you won't consider extra switches, you will have to settle for some fairly confusing control layouts. You could, for example, convert one of the two existing tone controls to a master tone control and use the other one as a separate volume control for the third pickup. If you reverse the connections to the two hot leads of each of the two original volume controls, turning one pickup down will then leave the others on, allowing true blending of any amount of any pickup. Another confusing scheme I've seen is the double-either-or-both-switch system. The neck and middle pickups are wired to a three-position either-or-both switch and the output from the other pickup at another either-or-both switch. This method allows all possible combinations of pickups. If you put the extra switch in place of an existing volume or tone control you will leave your guitar uncut while adding another switch. While this does not qualify because it adds more switches, the most popular way to control three pickups in a Paul is to replace the original selector switch with three mini-switches hooked up as on-off switches for each pickup. This does require widening the old switch hole a bit, but the damage can be confined to the area covered by the plastic rhythm/treble plate, allowing you to change back to stock without showing any traces. I am sure you could come up with many more variations for wiring a Les Paul for three pickups. Consider using push-pull pots and the possibilities multiply. Push-pull pots are pots with a built-in switch, allowing you to double the utility of an individual control-hole.

QUESTION: Will cold or warm air make my guitar go out of tune or damage the neck?—Keith Nadeau/Pasadena, MD.

ANSWER: Neither cold nor warm air will make your guitar de-tune or damage the neck or finish. It is the change and the rate-of-change of temperature that can damage an instrument. Guitars are usually built to absorb reasonably slow changes in climate. A rapid increase in temperature can destroy the finish of a guitar, while a rapid decrease in humidity can crack the wood. Extreme heat, such as developed in the trunk of a car in warm weather, is to be avoided even if applied gradually. Heat can melt the glues and soften the finish of even the best guitars. Cold, however, is not inherently bad for your guitar as long as you cool and warm it gradually. Your guitar's case is usually adequate to buffer any changes you will normally encounter. It is a good idea, for example, when coming indoors after being outside in the winter, to leave your guitar in its case until it has had a chance to acclimatize.

The Best Parts
of Guitar Playing Come from
Warmoth



Made in the U.S.A.
For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send $2.00 to:

Warmoth
Guitar Products Inc.
11610-A 80th Ave. E., Puyallup, WA 98373 • (206) 845-0403

eastcoast sound
25 Hayestown Rd., Danbury, CT 06811

B.C.Rich • ESP • Fender • Hamer
Kramer • Rickenbacker
Steinberger • Photon
MORE!

There's no better place to come for **all** your guitar needs — from **classic axes** to what's **new & hot** today. Even the **latest MIDI gear** for **ultimate** control • **FX** • Call world-famous luthier **Barry Lipman** for **repairs** or **complete custom guitars** • Huge **"Leftie"** selection • **Amplification & PA** • **Recording** • **MORE!**

Why Pay More?

Send In Coupon For Free Catalog!
CALL
203/748-2799

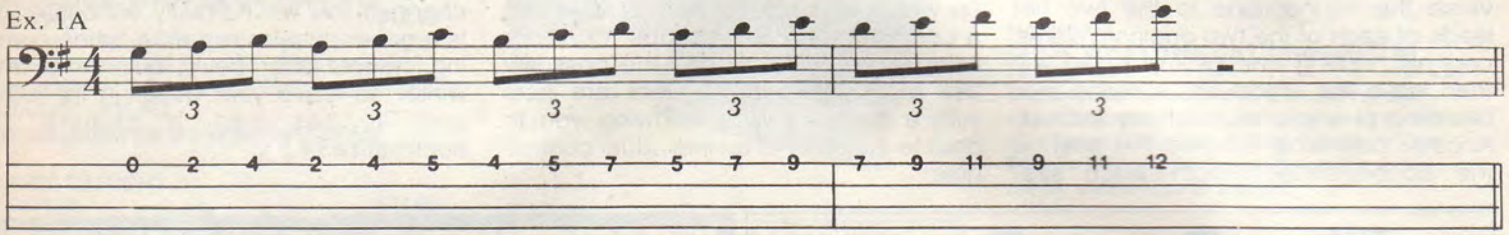
Fill out coupon with your **FULL FIRST NAME — *NO INITIALS!***
Full Name
Address
City/State/Zip
Send To ECS, 25 Hayestown Rd, Danbury, CT 06811

HARMONIZING YOUR BASS PARTS

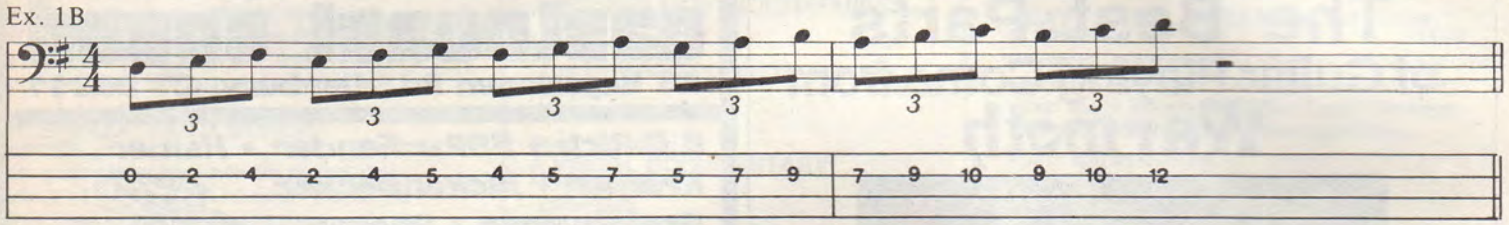
By Randy Coven

With a four string bass guitar it is impossible to get higher notes by going across the neck on the two extra strings the guitar has. Learning your scales on one string will enable you to get all the way up the neck to reach those notes. Ex. 1A is a G major scale on the G string in triplets. Ex. 1B is the same G major scale starting on the open D string. Examples 1A and 1B are excellent finger exercise. If you run those two scales simultaneously you would have the G scale in thirds all the way up the neck. See Ex 2. This technique can help you come up with imaginative bass parts. For example, you can take a simple rhythm that has two notes and harmonize it with 3rds, 5ths, 7ths etc. and come up with a much more musical bass part. In Ex 3. in the first bar I have the root E to D; the second bar is a harmony a 3rd higher; the third bar is a harmony a 5th higher, and the 4th bar is a harmony a major 7th higher. This can work for scales and more complicated bass parts and melodies. Ex. 4 is a more flowing bass line using these concepts.

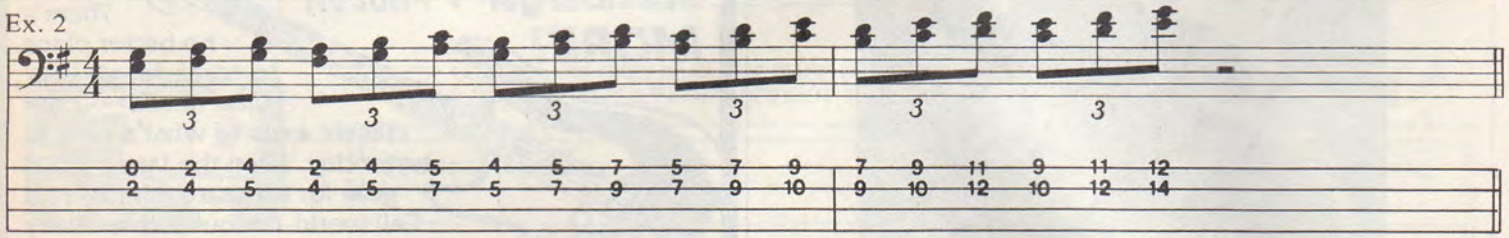
Ex. 1A



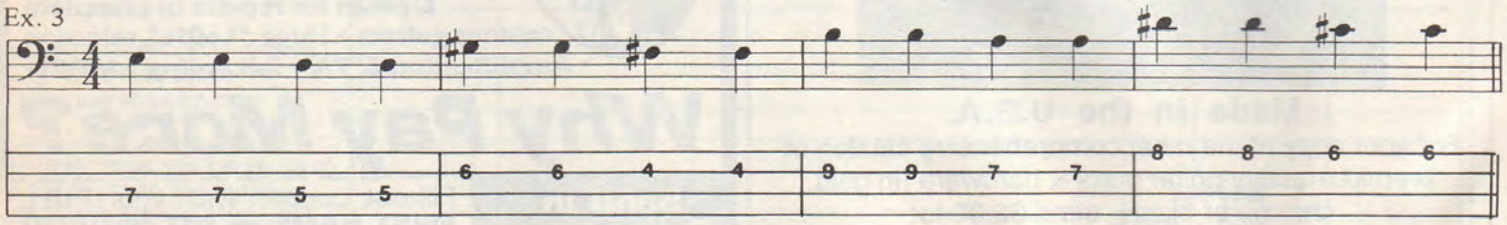
Ex. 1B



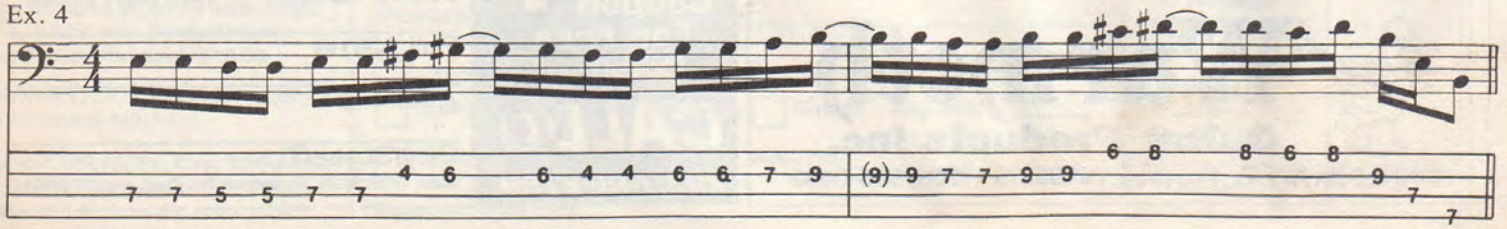
Ex. 2



Ex. 3



Ex. 4

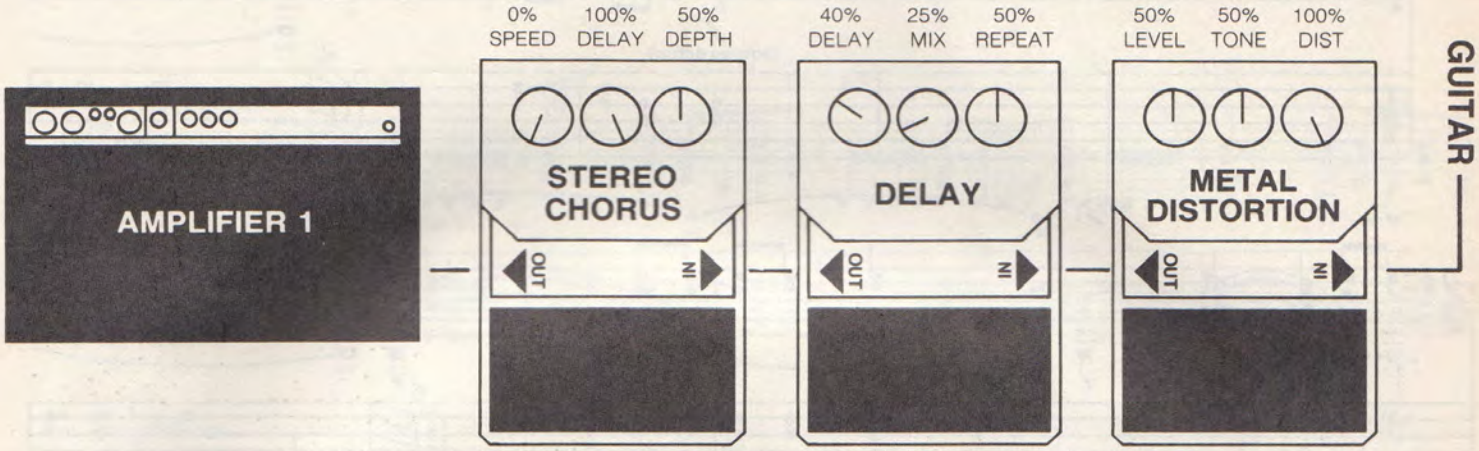


QUEENSRYCHE

"QUEEN OF THE REICH"

by Dean Stubbs

Guitarists Chris DeGarmo and Michael Wilton were teenagers when they recorded this classic metal tune which would give the band its name. The solo from the song is a straightforward distortion sound. It is double tracked with a harmony line for the first few bars and then reverts to a solo guitar line. The basic metal distortion sound is accomplished by turning up the distortion full blast. Although the sound has a lot of distortion in it, it is neutrally equalized, so no presence is added. The level through the pedal is, of course, balanced in-to-out. Next in the setup I would use a delay pedal to thicken the sound and add the bulk of the distortion feel. Set the mix for just a little delay (about 25%). The delay control should be set for a small amount of delay at about 40%. The number of repeats will not be heard past the first one or two with the feedback set at about 50%, but this will help to thicken the sound. Finally, the sound has a slow sweeping that is accomplished with a chorus pedal. Set the delay of the pedal to maximum (100%); the speed control should be set to minimum (0%) with the depth control at about 50%. This chorus pedal use is handy if you want to use a stereo setup when you play. The guitar track in the song was in mono and panned to the center, so if you wish to duplicate the track as closely as you can, run the pedal setup into one amplifier.



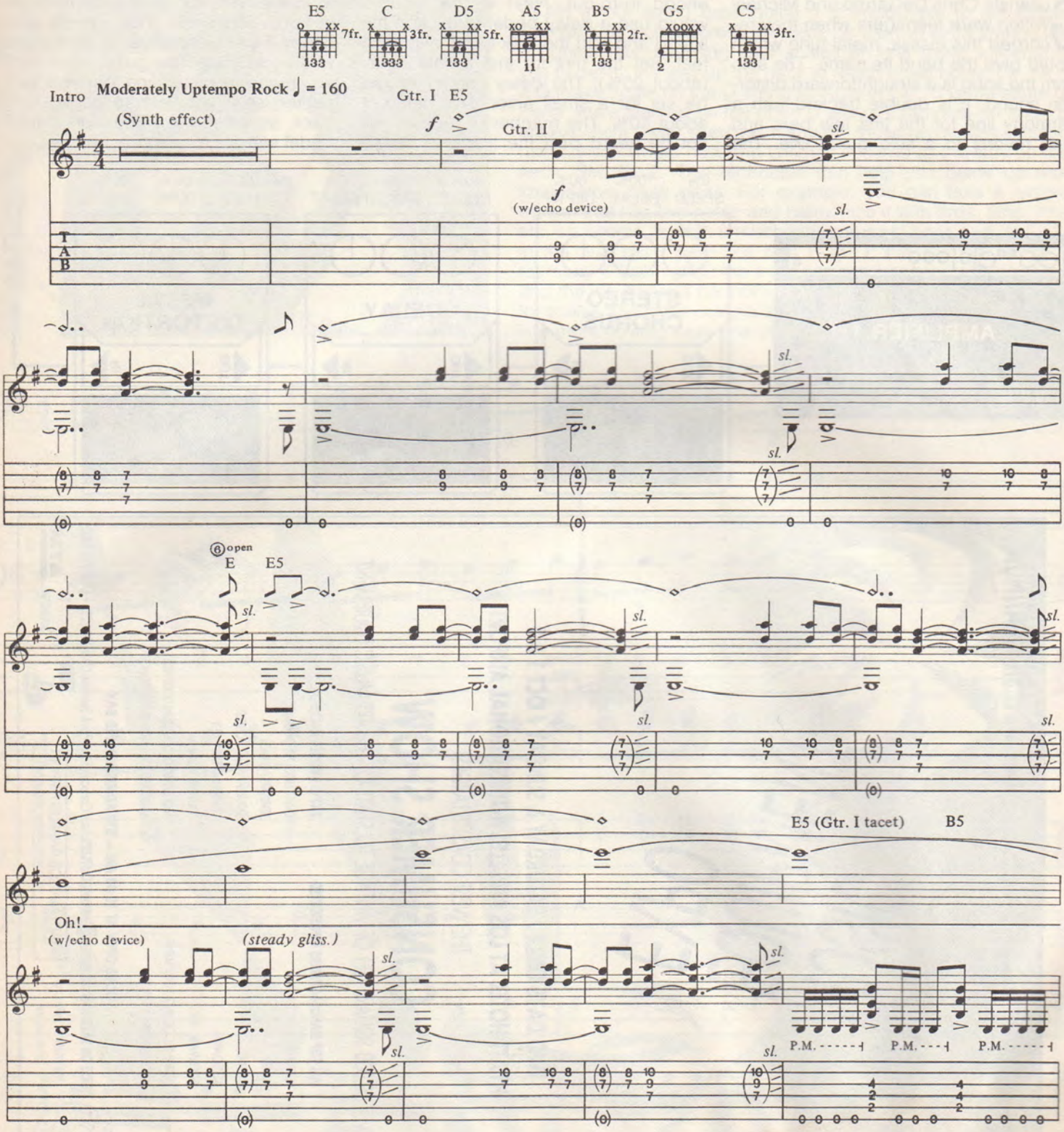
DIVING DUCK PRODUCTIONS in association with MUSIC CONNECTION MAGAZINE present the SIXTH ANNUAL
L.A. MUSIC EQUIPMENT EXPO
Formerly the L.A. Guitar Show
TWO DAYS ONLY / SATURDAY & SUNDAY / OCT 1 & 2
HYATT HOTEL AT LOS ANGELES INTERNATIONAL AIRPORT
THE WEST COAST'S LARGEST
CONSUMER SHOW
OVER 50,000 SQUARE FEET OF VINTAGE TO STATE-OF-THE-ART MUSIC EQUIPMENT
ALL TOP MANUFACTURERS REPRESENTED
GUITARS
AMPS
DRUMS
KEYBOARDS
SOFTWARE
HOME RECORDING EQUIPMENT
ACCESSORIES
EXPO EVENTS INCLUDE
GUEST ARTIST PERFORMANCES
SEMINARS / CLINICS
SATURDAY NIGHT CONCERT
CELEBRITY APPEARANCES
SOUVENIR PROGRAM
THOUSANDS OF DOLLARS IN DOOR PRIZES
MUSICIANS FOR UNICEF BENEFIT CONCERT
DOORS OPEN AT 10:00 AM — $10 ADMISSION PER DAY
TICKET ON SALE NOW AT Tickmaster OUTLETS: May Company, Music Plus & Sportmart (213) 480-3232 • (714) 740-2000
FOR EXHIBITOR INFO CALL (818) 344-3441
HYATT AT LOS ANGELES AIRPORT 6225 WEST CENTURY BOULEVARD
SOUND BY ATM

Tablature Explanation page 34

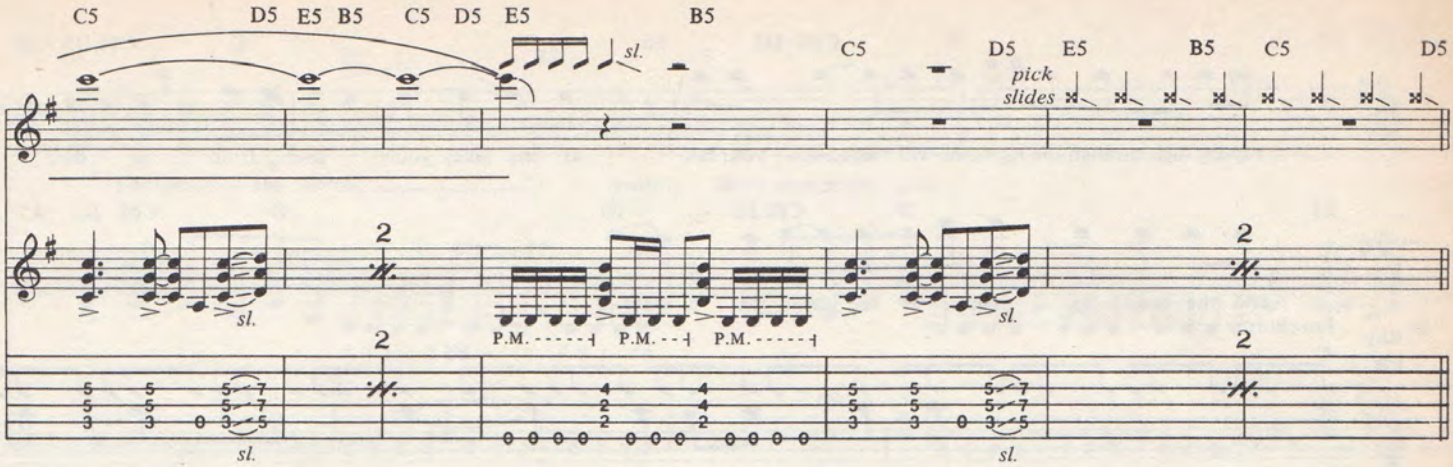
QUEEN OF THE REICH

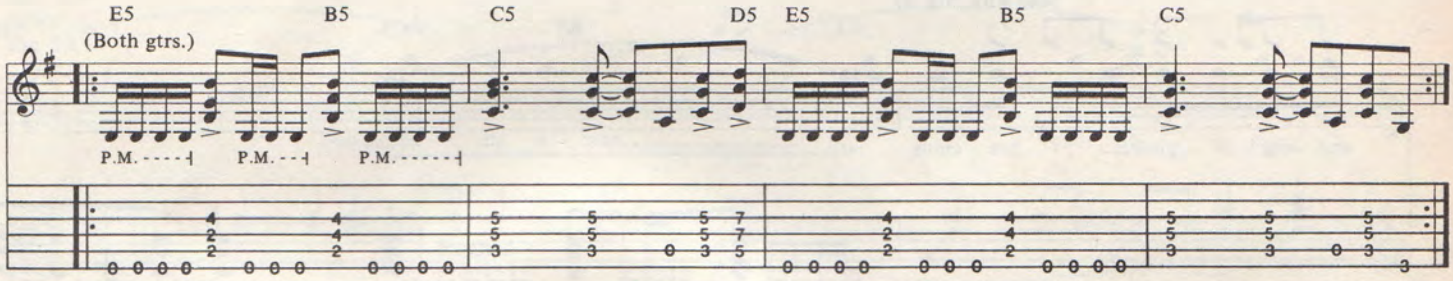
As Recorded by Queensryche
(From the album QUEENSRYCHE/EMI-America Records)

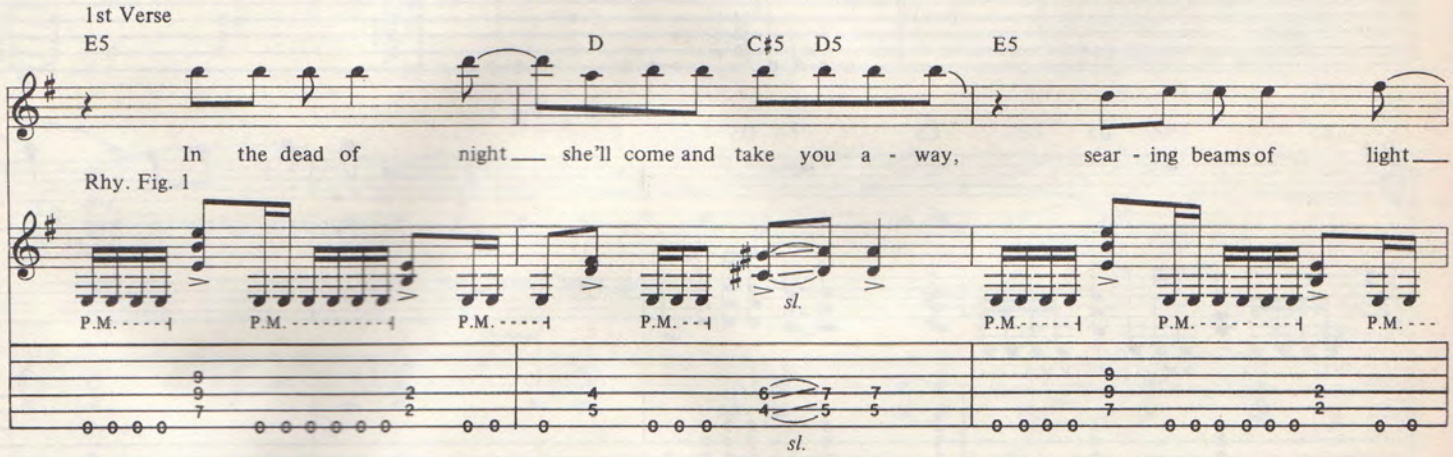
Words and Music by Chris DeGarmo

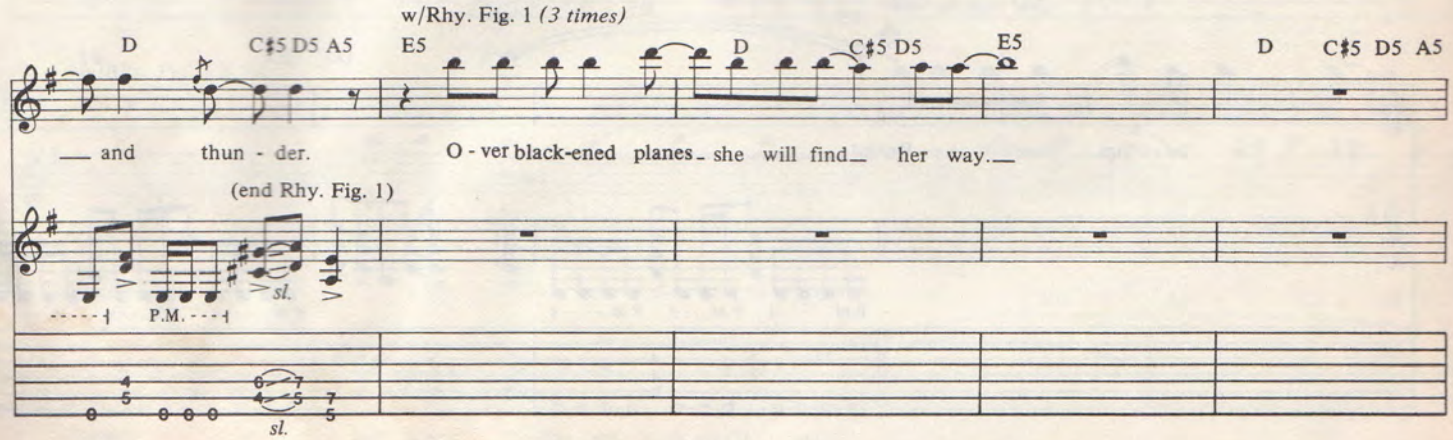


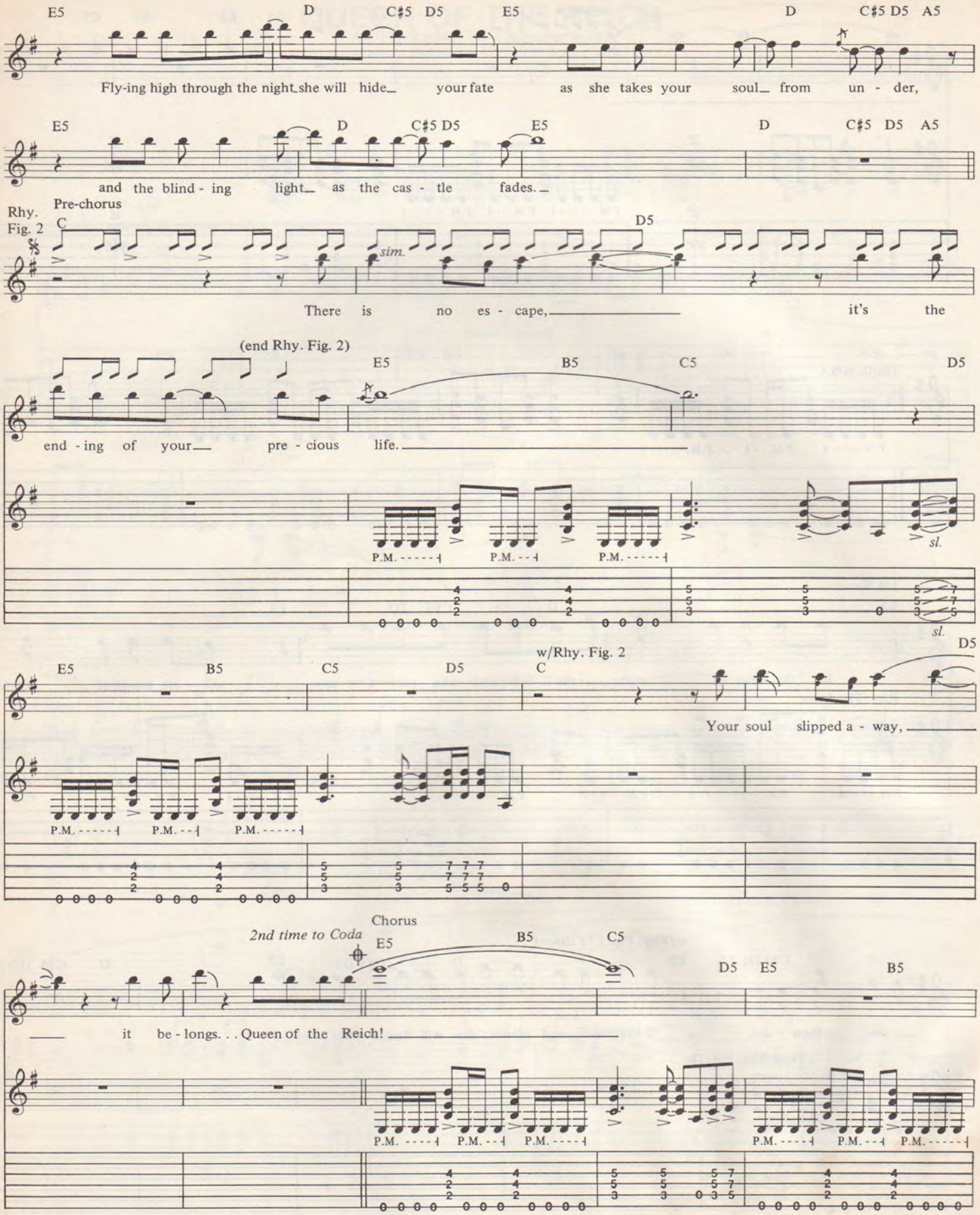
Copyright©1982, 1988 Chris DeGarmo for Queensryche Publishing Co.
All Rights Reserved Used by Permission

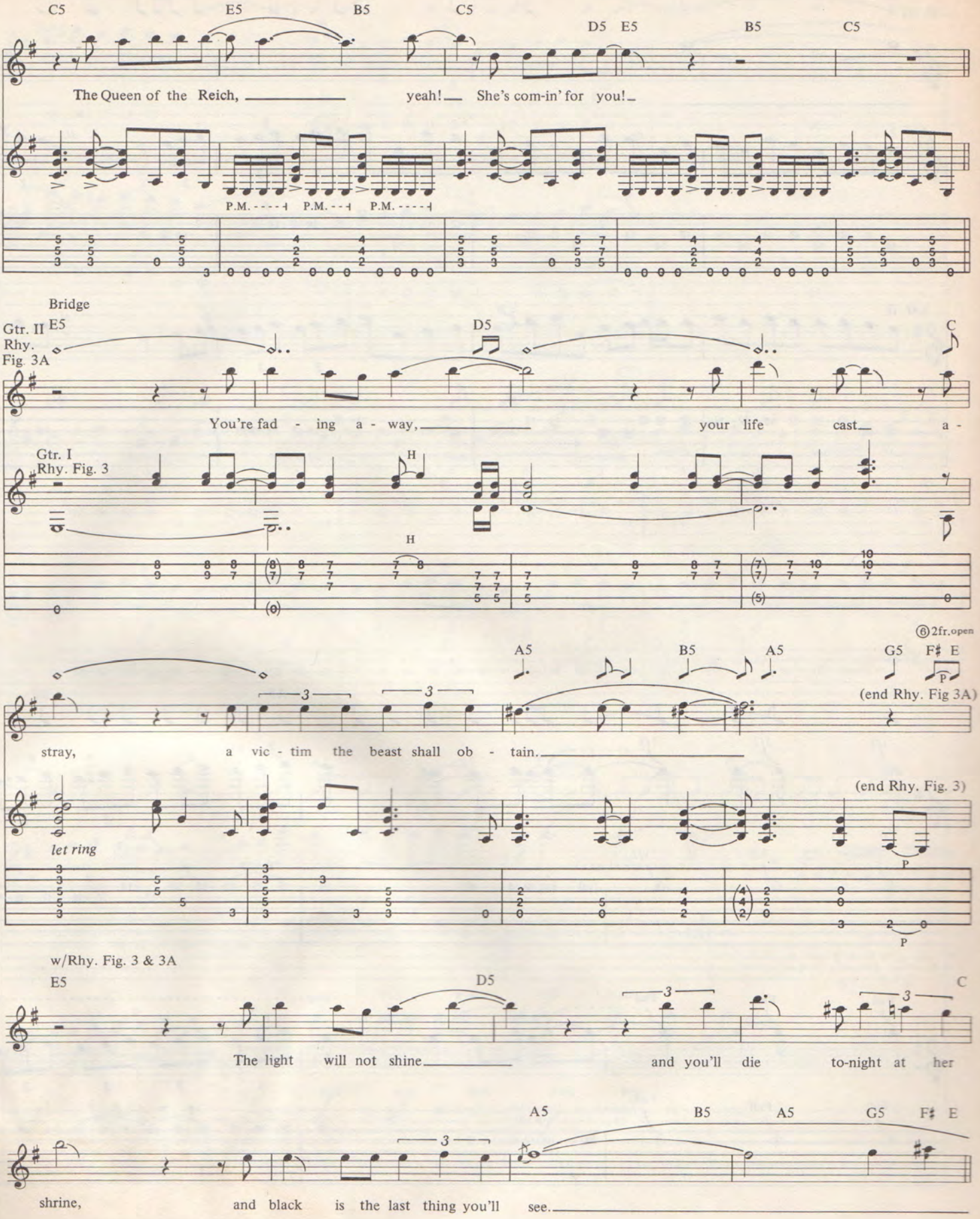

C5 D5 E5 B5 C5 D5 E5 B5
sl.
C5 D5 E5 B5 C5 D5
pick slides
P.M.
sl.

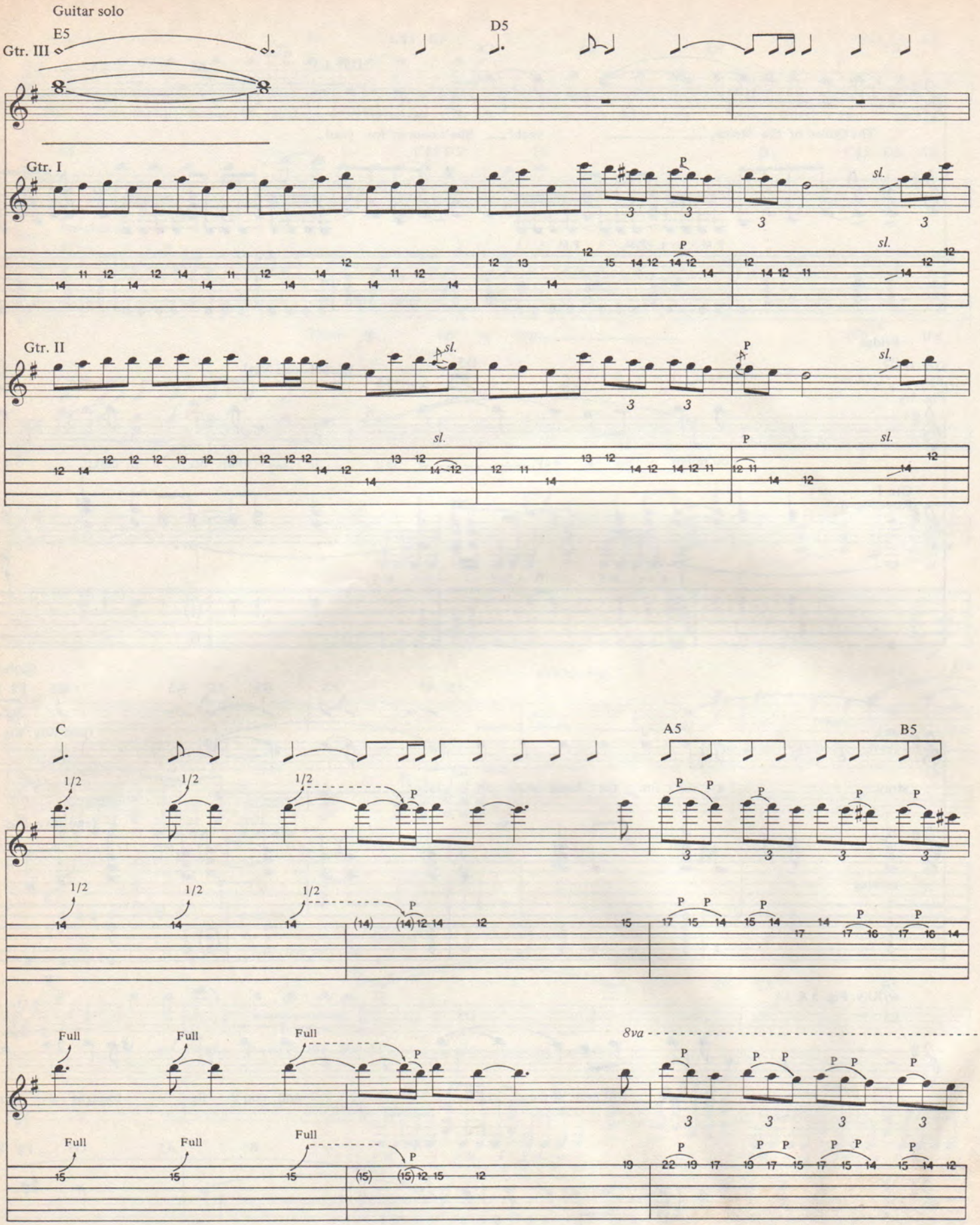

E5 B5 C5 D5 E5 B5 C5
(Both gtrs.)
P.M.

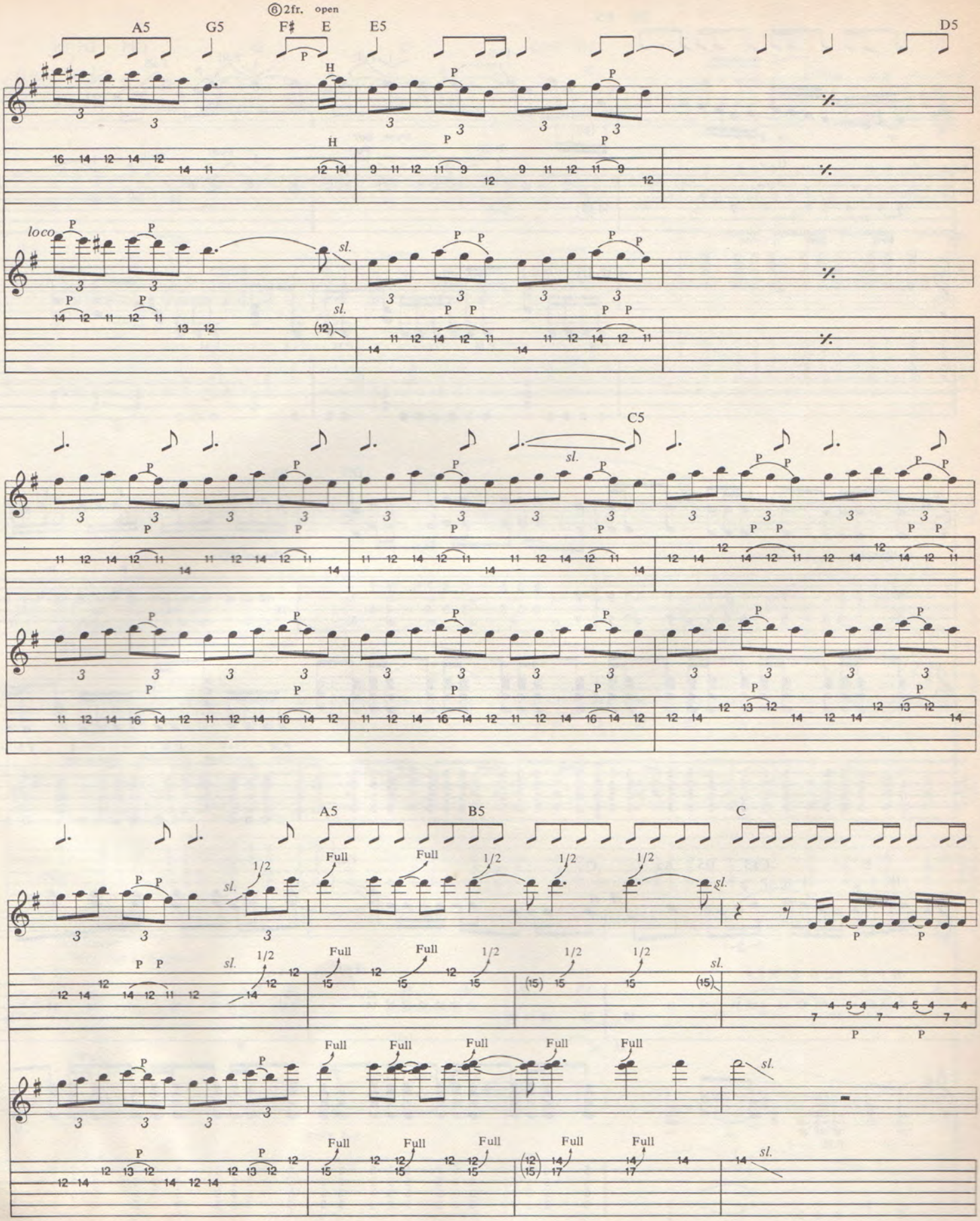

1st Verse
E5 D C♯5 D5 E5
In the dead of night she'll come and take you a - way, sear - ing beams of light
Rhy. Fig. 1
P.M.
sl.

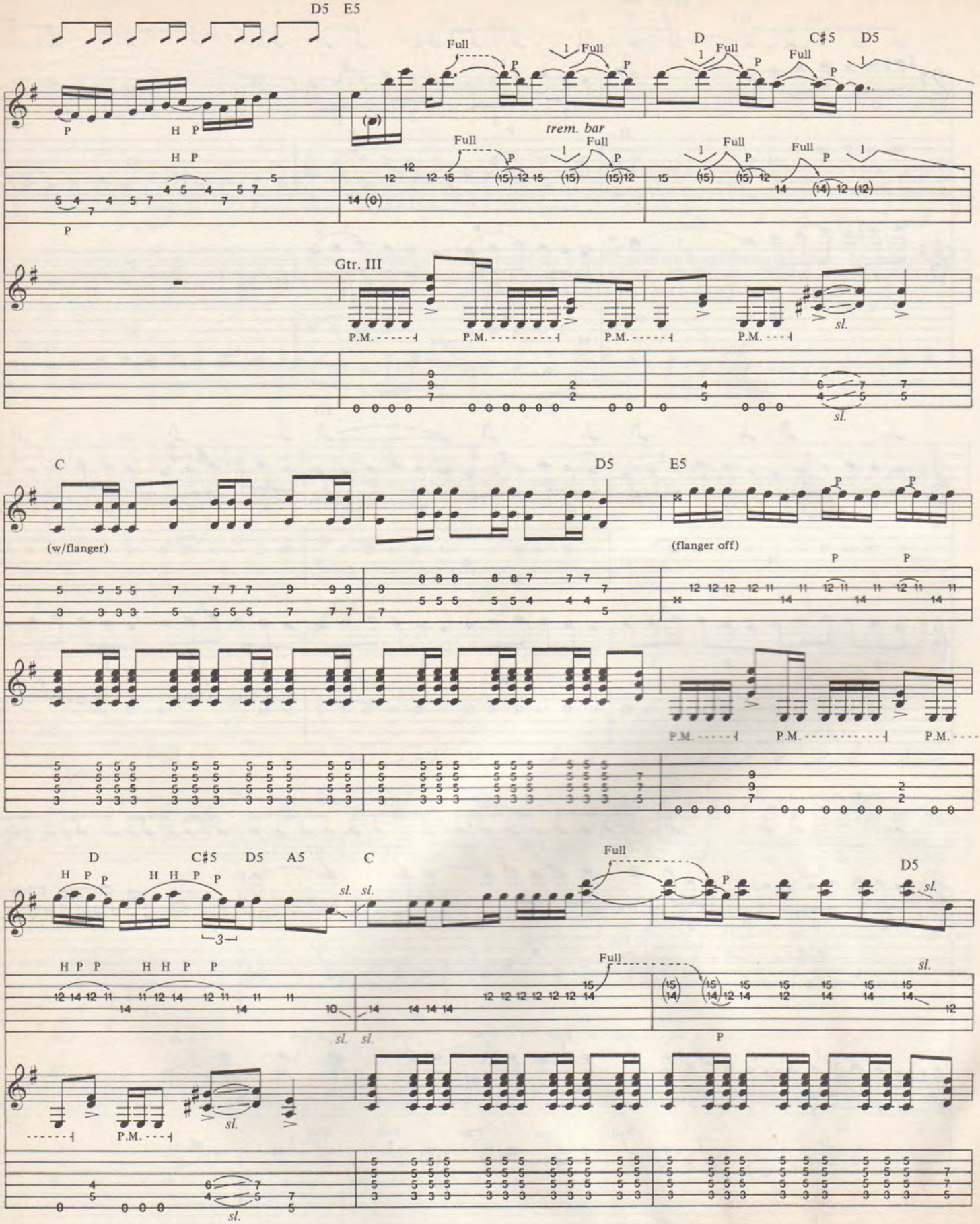

w/Rhy. Fig. 1 (3 times)
D C♯5 D5 A5 E5 D C♯5 D5 E5 D C♯5 D5 A5
and thun - der. O - ver black-ened planes she will find her way.
(end Rhy. Fig. 1)
P.M.
sl.

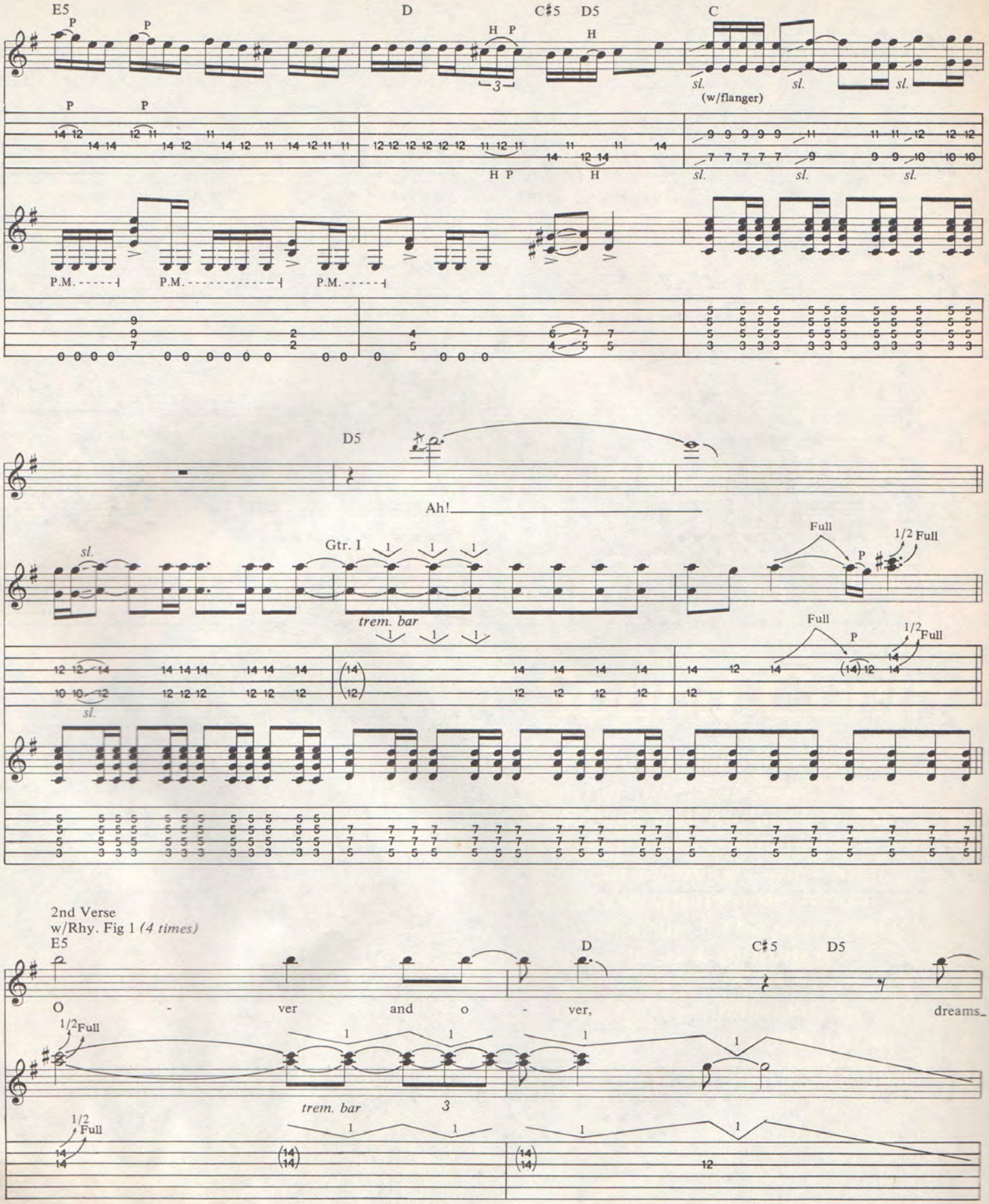

E5 D C♯5 D5 E5 D C♯5 D5 A5
Fly-ing high through the night she will hide your fate as she takes your soul from un - der,
E5 D C♯5 D5 E5 D C♯5 D5 A5
and the blind - ing light as the cas - tle fades.
Rhy. Fig. 2
Pre-chorus
C D5
sim.
There is no es - cape, it's the
(end Rhy. Fig. 2)
E5 B5 C5 D5
end - ing of your pre - cious life.
P.M.
sl.
E5 B5 C5 D5
w/Rhy. Fig. 2
C D5
Your soul slipped a - way,
P.M.
2nd time to Coda
Chorus
E5 B5 C5 D5 E5 B5
it be - longs. . . Queen of the Reich!
P.M.

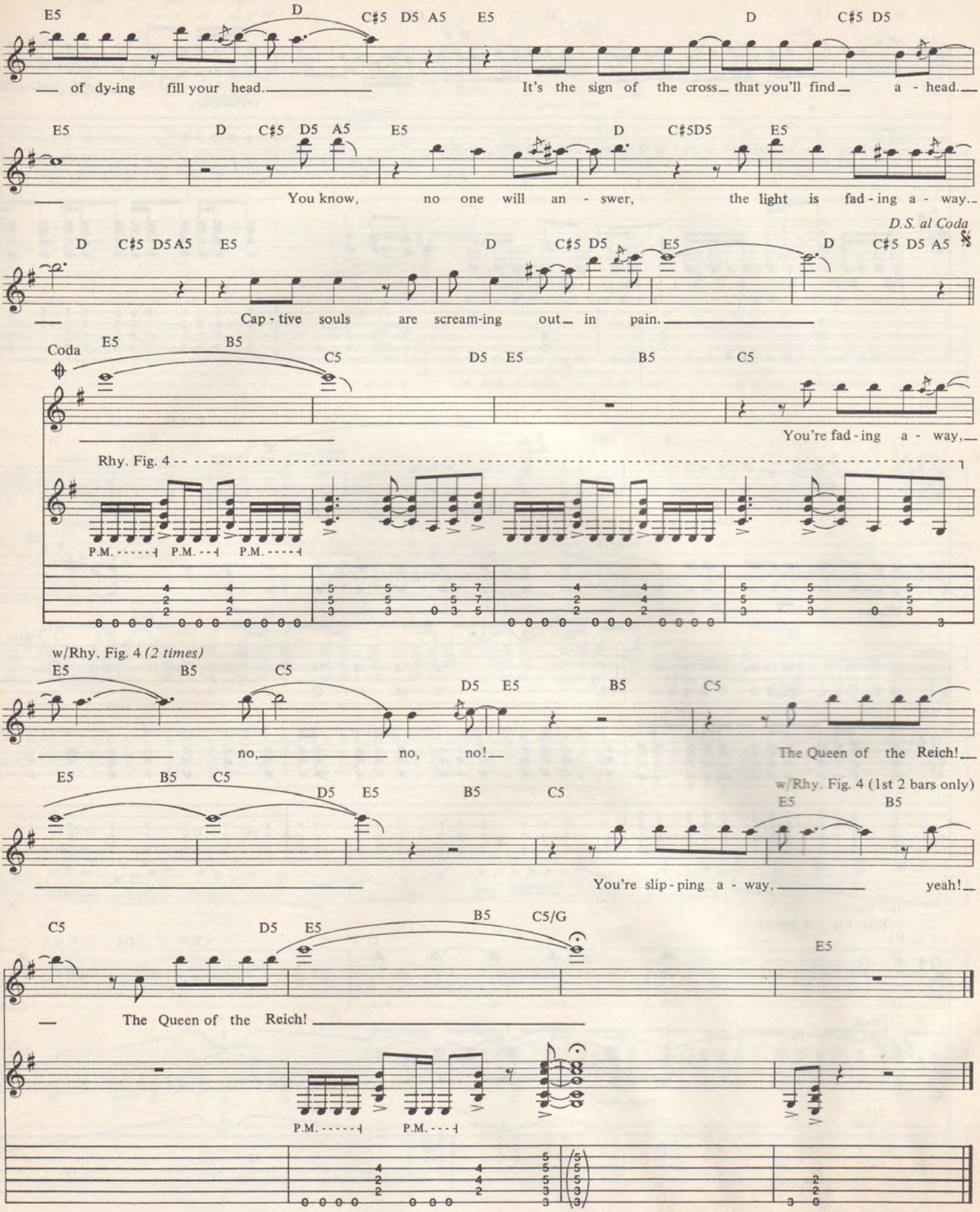

C5 E5 B5 C5 D5 E5 B5 C5
The Queen of the Reich, yeah! She's com-in' for you!
P.M. P.M. P.M.
Bridge
Gtr. II Rhy. Fig. 3A
E5 D5 C
You're fad - ing a - way, your life cast a -
Gtr. I Rhy. Fig. 3
H
6 2fr. open
A5 B5 A5 G5 F♯ E
(end Rhy. Fig 3A)
stray, a vic - tim the beast shall ob - tain.
(end Rhy. Fig. 3)
let ring
P
w/Rhy. Fig. 3 & 3A
E5 D5 C
The light will not shine and you'll die to-night at her
A5 B5 A5 G5 F♯ E
shrine, and black is the last thing you'll see.


Guitar solo
E5
Gtr. III
D5
Gtr. I
Gtr. II
sl.
P
C
A5
B5
1/2
Full
8va


⑥2fr. open
A5
G5
F♯
E
E5
D5
loco
sl.
C5
A5
B5
C
Full
1/2


D5 E5
Full
D
C♯5
trem. bar
Gtr. III
P.M.
sl.
C
(w/flanger)
(flanger off)
A5


E5
D
C♯5
D5
C
(w/flanger)
P.M.
D5
Ah!
Gtr. I
trem. bar
Full
1/2 Full
2nd Verse
w/Rhy. Fig 1 (4 times)
O - ver and o - ver,
dreams


E5 D C♯5 D5 A5 E5 D C♯5 D5
of dy-ing fill your head. It's the sign of the cross that you'll find a - head.
E5 D C♯5 D5 A5 E5 D C♯5D5 E5
You know, no one will an - swer, the light is fad - ing a - way.
D.S. al Coda
D C♯5 D5A5 E5 D C♯5 D5 E5 D C♯5 D5 A5
Cap - tive souls are scream-ing out in pain.
Coda
E5 B5 C5 D5 E5 B5 C5
You're fad - ing a - way,
Rhy. Fig. 4
P.M.
w/Rhy. Fig. 4 (2 times)
E5 B5 C5 D5 E5 B5 C5
no, no, no!
The Queen of the Reich!
w/Rhy. Fig. 4 (1st 2 bars only)
E5 B5 C5 D5 E5 B5 C5 E5 B5
You're slip - ping a - way, yeah!
C5 D5 E5 B5 C5/G E5
The Queen of the Reich!
P.M.

Adrian Vandenberg
of Whitesnake
DIGITAL DELAY
DDL-3
HOTFOOT DISTORTION
HFD-2
Sound Control
Peavey pedals - exclusive voicings - unmatched reliability and quality ground-hugging low profile and center of gravity -Soft-touch, rubber-coated knobs. Today's unique sound. The power of a complete rack mounted effects unit in a foot pedal.
See the complete line of Peavey effects pedals at your nearest authorized dealer TODAY!
Peavey Electronics Corporation/711 A Street/Meridian, MS 39301/Telephone: (601) 483-5365/Telex: 504115/Fax: 484-4278/©1988

Continued from Page 74

from it. I'll use it on the road in a limited form this year. I'm still in the midst of learning how to manipulate it. It's in control of me right now. It's winning. When I get to the point where I'm winning and I know how to manipulate it and make it do what I want to do then I will have reached a new level. Right now I feel overwhelmed by it and a little nervous. I don't understand it.

In the past you learned from each other guitarwise by doubling each other's parts. Did that happen on MIND CRIME?

CHRIS: We have very different styles for everything. Michael plays me stuff and I can always expect to think it's weird. I learn from it. We can both adapt to each other's music very easily. I wrote most of the songs that have double solos on them, with the exception of "Revolution Calling." I worked that out with him. "Speak" has a guitar pattern during the verses that is a very rapid staccato picking thing. It was such a strange pattern when he showed it to me. We both play exactly the same pattern through the verse. It's something I wouldn't have come up with.

MICHAEL: On this album we're both really compatible. He had to learn the mighty staccato riffing of Wilton. But I'm not too overboard and he is not too Floydishly bendy.

How important is sound to creating?

MICHAEL: It's really important. If you're not comfortable with your sound it's always going to be in the back of your head that it doesn't sound right. Once you have your sound everything flows like a river down to the ocean.

CHRIS: The composition end wasn't sound inspired, it was, give me my guitar and my home amp and we'll make bogus-sounding demos that everybody else will be able to relate to. It was a headphone environment. We had been diligently working on our sounds for this album, trying to get a better guitar sound, meaning clear, clean, big and aggressive sounding. We wanted it readable and not distorted. I don't think we had what we wanted before this. At the time we did the *Rage* album we thought, this is where our guitar sounds are at for this year. On this album we took the measures to improve them. We got different guitars and worked on them and set them up differently. We physically worked on the amps. Once in the studio the sounds coming out of the amps inspired us to change the music. For instance, there is a segue on side two called "Electric Requiem." I'm doing the guitar solo after Geoff says "Turn the current on," and that line was the total inspiration for that solo section. I wanted a totally out of control guitar sound that sounded like it was on the verge of blowing up. I didn't have any part written, I didn't know what I was going to do. All I knew was when he said "Turn the current on," that's just what I wanted to do and have this sound like it was going to blow up. We got this sound and that inspired the performance. What resulted on tape was a direct result from the sound that we got.

Cliff Lipson / Retna Ltd.

MICHAEL: We're perfectionists at heart. You can only go so far. We want a good sound, so everybody has got to monkey with their stuff to get it. If it means changing tubes or trying a different cabinet or using an effect to boost something, we try them all. It usually goes back to the raw sound. My favorite sound is the solo on "Revolution Calling." I used an ADA Pitchtrack and put it slightly out of tune. It came out kind of like a wild chorus sound but still real tight. It's kind of like a Leslie organ type sound. The rest of the song is straight ahead and the solo jumps out.

Let's talk guitars.

CHRIS: I switched to E.S.P. guitars because they're better. I use a Strat style body and piece them together. This is the first set of guitars that Michael and I own where we got to pick everything, from the wood to the shape. I use a Strat style Ash body, one pickup,

Ebony fretboard, jumbo frets. We have different tastes in headstocks. Michael likes the banana stock, I like the Tele stock. I have Floyd Rose gear, Duncan pickups. Michael is using a Jackson Ceramic and I've got an EMG. The pickups come and go depending on what we're doing. None of our guitars will have the same pickups. But this is the first time that we actually asked for a guitar specifically, right down to binding on the fretboard, and somebody made us the guitar that we wanted. I've got quite a few guitars that consist of different types of wood, and just the wood alone creates different textures in the sound. I went with Ash by experimenting. They add a very fat sound.

MICHAEL: I like E.S.P. guitars a lot. We both agreed upon E.S.P. but it didn't have to go that way. I like the alder bodies;they sound a lot better than maple. The quality and construction and the fretboard is there.

How did you alter your amps?

CHRIS: We were looking for more scream out of the amp. Our Marshalls are the '59 series, very hard, clean sounding amps for our taste. They're not super distortion. We added an extra preamp stage. I've done the same thing to two amps but one of them took it. It's weird, but you can do the exact same thing to two amps and only one of them sounds right. That's my model amp to try and gauge all this other stuff. Michael spent a great deal of time as well on his setup. We sit there and rip each other off. I come in with something that's cool and Michael says, I think I'll do that too. Michael comes in with a hot piece of gear and I say, that's cool. We heard some interesting ADA setups for very clean raw power for the source and an exterior preamp to run it.

MICHAEL: We tried some Groove Tubes and we had them biased to hum properly. We put them in Marshall amps. We use digital effects—they're quieter. I like the Alesis Microverb. The sound is great. I want to check out the new Digitech ESP 128. It has three effects on at the same time, 16 byte. I want to check the new Preamp by ADA.

CHRIS: The new stuff that's great now is the t.c. electronics 2290. The stuff that's coming out digital that's 16 byte true resolution is really exciting. It's eliminating all the bogus echo units that destroy some of the natural sound coming out of things. For instance, there's the Alesis Midi and Micro Verbs, which are great stuff. Everything we've been accumulating is digital and at least all 16 bytes. This new Roland sampler I picked up, is the S-550, which MIDIs into Geoff, who's got an S-50. The S-550 is the gear that's winning the battle right now. I'm going to take it on the road but I'm not in control of it yet. Hopefully I can pull into the manual and sort it out. One thing we tried to do with this record was make it a very rootsy street thing. It's a raw record for us. There's not a great deal of guitar effects. We just switched instruments. For the acoustic I scored an old Martin which is a pride and joy of mine. Right before we went into the studio I found some guy giving away something he didn't know he had. It was a '67 Martin D-1235. I paid $650, a healthy sum for it, but certainly not what it was worth. It was made from Brazillian rosewood, which they stopped using the year after that.

It seems every electric band loves acoustic guitar. Was "Waiting for 22" written with the acoustic in mind?

CHRIS: I wrote it. It's got an acoustic with electric underneath. I was using a lap steel slide for the slide effects. That was also off the cuff, inspirational. I had this acoustic piece I had played for the guys. They said, slap it on and let's see what happens with it. I didn't know what I was going to do with it. When we were recording in Montreal we had gone down to this record store one day because I needed a string and here's this 1952 Gibson lap slide thing that looked like your grandfather's uke. It looked like

COOL HEADS PREVAIL.

When your creative juices are cooking, overly complex recording equipment can really get you steamed. That's when you'll love the Porta Two and Porta One.®

We invented the portable studio, so we know how to make them incredibly easy to use, without skimping on features. Like fully assignable effects routing to eliminate repatching. Mic and line inputs on all channels with dbx,® Trim and EQ controls. VU meters instead of confusing "light arrays." And a sync-to-tape feature on the Porta Two that assures perfect MIDI compatability.

Then there's the sound. Our portable studios sound so good, some artists have gone directly to master from Porta Studio cassettes.

That's because no other portable studio has Tascam's thirty years of experience in tape head technology. You'll hear it in the crystal highs, the undistorted lows. And if you're using time code, you won't have to sacrifice Track 3 to guard against crosstalk.

So if you want to capture the moment, when what you're hearing is what you're playing, check out the new ministudios by Tascam. Check out everyone else. Then let cool heads prevail.

TASCAM

dbx is a trademark of dbx, Inc. © 1987 TEAC Corporation of America, 7733 Telegraph Road, Montebello, CA 90640. 213/726-0303.

something somebody had thrown away because it had rotted in their attic. We had talked loosely about doing some sort of lap slide thing. Everybody was keen on it. We brought it back more as a joke. We plugged it in and Paul Northfield, our engineer, said, let's plug it into the Marshall and slap some things on it, and there I was with this lap steel and a wooden slide and I barely had ever played slide guitar. I'd certainly never played something sitting on my lap. That instrument inspired that slide section on "Waiting for 22." That was completly ad-libbed, inspired by the moment and pieced together over 20 minutes.

Have there been any sounds from other guitarists in the last year and a half that intrigued you?

CHRIS: From an inspirational standpoint, Trevor Rabin has been someone who I've been listening to diligently for his creative use of different textures and layers. He is not in the same genre as me. He is doing a whole separate thing, but I'm a big fan of what he's doing with his guitar. My guitar doesn't sound anything like Trevor Rabin's, but within trying to create different sounds for different songs and a different texture to capture an attitude, he's been inspring. *90125* was a heavy listen for me from a guitar standpoint when it came out. On the new one, *Big Generator*, the first six songs are particularly hot but the rest pales for me. From our genre perspective we're trying to be uniquely derivative. We're not trying to sound like anybody eise, but it's great when you can have a sound and someone goes, that's them. I don't know if we're there yet. We're sort of chameleons. Our thing has been changing with each time. I don't have the guitar sound I had in '83 when this band formed. I think that's good.

MICHAEL: I agree with Chris about Trevor Rabin. I love listening to Yes. He blatantly uses 5ths and 3rds, having the machine do it. Having that machine edgy sound influenced me because it's so new. I don't get off on guitar synthesizers. I thought what Steve Vai got out of his guitar on the PIL record and *Eat Em and Smile* was amazing, his solos and bar technique.

Do you listen to players before you record?

MICHAEL: I won't listen to George Lynch or Jimi Hendrix to get ideas for my solos. I just create. Once you get on a roll you have a vibe and go for it.

CHRIS: I listen in phases. When we were writing and recording this album I wasn't listening to much of anything but focusing on this project. Once the ideas started snowballing on what we were doing all of us closed everything else off so we wouldn't be influenced by anything except the snowballing effect of our own ideas. Now that the record's done I'm suddenly opening my ears to everything else out there. Surprisingly enough, a lot of it isn't the next hottest guitarist on the block. Before the record I was listening heavily to *90125*. At the same time I'm listening to *Magical Mystery Tour* and *Sgt. Pepper*, great albums that have been around forever.

When you do a record do you think of how hard it might be to duplicate live?

MICHAEL: I'm still trying to learn the solos I played. In the studio it's just create, and the ability to play it live is the last thing on your mind. The majority of the solos are just a pass. Give me four tracks and I'll do a pass on each track. Whichever one feels good we'll use that or a combination. I'm very aware of the rhythm that's going on. Before I play the guitar I listen to the rhythm and hear something in my head, hum it and try some different ideas. In the studio I'll try all the ideas and whichever one seems to fit I'll use. The best solos were when I would go out skiing first and go straight to the studio and my blood would be pumping and hot. I'd do one take and leave. I'd say, let me do it again. I can do it better. The producer would say get out of here. If you get something all worked out on your home deck and get used to hearing it that way and go into your studio and it sounds different, old,

D'Addario
E. Farmingdale, NY 11735 USA

and not as good, you're put on the spot. You've got to be flexible. We just focus on making the album. That's where we're at right now, figuring out what we spent the last four months doing, and getting ready to present it to the public.

CHRIS: It makes us have to work harder. We could sit there and say I'd love to do this guitar thing except how am I ever going to play it live? "Waiting for 22" is a perfect example, an acoustic piece where I kept layering all this stuff on top of it. Geoff didn't say, 'Chris, it's cool, but how are you going to be able to do it?' He said 'Do more.'

What's the most successful song on record from your vision to reality?

MICHAEL: I liked the way "Spreading the Disease" turned out and "Speak." In writing them we had parts but they were never full complete songs and in the studio the missing pieces came together with the help of a producer. We needed someone's outside opinion to spark some creativity. It was argue and agree and it got me going.

CHRIS: The front of the record we hit the way we wanted to. The intro into "Anarchy-X" into "Revolution Calling" is a solid opening statement. The whole album in retrospect sounds like we laid a bullseye on the wall and spent a great deal of time working at it. I think we all feel we hit the bullseye.

What is Queensryche's classic.

MICHAEL: "Queen of the Reich" is always going to be the classic among metalers. It will take a few years for new stuff to become a classic.

CHRIS: This record is going to be in retrospect a major turning point for the band or our first real serious achievement musically as a vision. Something where the band jelled. From the beginning we've done stuff we're proud of. Each record has elements we're proud of. But this one seems to be where it went click and everything about every song is there. I can listen to this album and like every song on it and think this album is what it's supposed to be. There's other records where we can say that album isn't what it's supposed to be. Each record that we've done to this point somebody said we could have bettered this in a certain area. At the end of this album we all looked at each other and said we did it.

So the next time we meet you'll live or die by this album?

CHRIS: If we die by this record we'll still make another record. If this winds up in the discount bin we'll make more records. We'll still look back and think this was a major accomplishment for the band. We clicked creatively. Whether this album is where the public taste is in 1988, who knows. Who cares?

Morley's 36 oz. Wonder

The "COMPACT" Mini Fuzz Wah defies all competition

Five effects

- Dynamite Fuzz
- Screaming or Mellow Wah
- Fuzz Wah Combined
- Volume Only
- Fuzz Volume Combined

Epoxy finished steel—
Fully foot controlled
Will fit into a pedal board
only $164.95

OTHER COMPACTS FROM $79.95
CVO Volume CSV Stereo Volume
CWA Wah CWV Wah Volume

38 WORLD CLASS PEDALS TO CHOOSE FROM

MADE IN U.S.A.

MORLEY

We build it failsafe because your career depends on it—and so does ours

FREE – Catalog and crazy bumper sticker. Please fill out completely.

MORLEY PM 1088
P.O. BOX 16116
NO. HOLLYWOOD, CA 91615 (818) 764-9000

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____
PREFERRED DEALER _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

P R E S E

"Wolf has done some transcriptions of my work and he is accurate, knowledgeable and versatile. First you hear the music of your favorite artist. Then you get to see the printed transcriptions and play along with a rhythm section. It's good for your ears, your meter, and it gives you a chance to get creative within a structure that you like and have become familiar with. With these tapes, you learn the kinds of things your ears can teach you."

-Rik Emmett

"Great idea! I found the breakdown of the songs and the clarity of the explanation valuable...an easy way to learn."

-Vivian Campbell / WHITESNAKE

Guitar Trax

"Wolf is informative, knowledgeable and very articulate. I wish someone like him or something like this was around when I was learning how to play."

-Jeff Watson / NIGHT RANGER

With the help of my friends at *GUITAR FOR THE PRACTICING MUSICIAN*, I've created a series of instructional audio cassette tapes that will provide you with hours and hours of "on the song training."

-Wolf Marshall

LISTEN... AND PLAY THE MAGAZINE!

GUITAR FOR THE PRACTICING MUSICIAN, which has set the standard for guitar transcriptions, now sets the standard for instructional audio tapes. Introducing *GUITAR TRAX*-the most complete method of learning to play the music in our magazine.

Each 2 HOUR tape set is specifically designed to help you play the songs in our magazine...with more power and understanding.

This program is presented in a stereo split without vocals. You can listen to the music, isolate the guitar parts completely or play along with the rhythm track. Each song includes a thorough demonstration in which the featured guitar part is broken into phrases, played slowly and explained.

THE ULTIMATE PRIVATE LESSON

Not only does Wolf Marshall demonstrate the finer points of the music, he also provides a narration that can help you to create your own unique style, by building and increasing your solo power. Each of Wolf's narrations is a step-by-step lesson in itself. Not abstract theory, but a hands-on, practical approach demonstrated by the actual music.

N T I N G

BECOME A BETTER PLAYER

The authentically recreated sounds and styles of the songs on these cassettes are so diverse, they will *STRETCH* your ability, *STRENGTHEN* your skills and provide a state-of-the-art environment for practice, learning and performing. Regardless of your level of proficiency, these tapes can help you become a better player.

BUILD TECHNIQUE

These tapes are totally unique in the field of instructional music. They will become your powerful tool to learn quickly and then *COMPREHEND* and *RETAIN* what you learn. They will help you build technique, enrich your style and develop ear training.

OUR PROGRAM

Backed by the integrity of *GUITAR FOR THE PRACTICING MUSICIAN* magazine, an ongoing instructional program has been designed to help you improve your playing ability. During a one year period, we will produce four (4) instructional audio cassette tape sets. Each tape set features the music to the 12 songs appearing in our magazine during a three month period. The first set of tapes, now being offered, contains the music to the songs appearing in the October, November and December, 1987 issues. The next set will contain the music and narration to the songs appearing in the January, February and March, 1988 issues...and so on. Each tape set will be over 2 HOURS in length.

FANTASTIC VALUE

To order fill in the coupon below and return it to **GUITAR TRAX, c/o MAIL BOX MUSIC, P.O. Box 341, Rye, N.Y. 10580.** Enclose $12.95 per set plus postage and handling for each tape set ordered.

UNCONDITIONAL MONEY BACK GUARANTEE

We're so sure that these tapes can help you become a better player and provide you with hours of enjoyment that we will *UNCONDITIONALLY GUARANTEE YOUR SATISFACTION.* If during the first ten days you have the tape set, you are not COMPLETELY SATISFIED you may return it and receive a *FULL REFUND* of the purchase price.!

SAVE AN ADDITIONAL 15%

You may order the entire series, consisting of four tape sets or eight tapes in all and save an additional 15%. To receive the full year's program of eight tapes, enclose $44.95 plus postage and handling.

ORDER NOW!
SUPPLIES ARE LIMITED.

VOL. 1

TWO AUDIO CASSETTES

FEATURING COMPLETE BACKING TRACKS AND GUITAR INSTRUCTION FOR:

- **Van Halen** - Eruption
- **Led Zeppelin** - Whole Lotta Love
- **Steve Vai** - The Attitude Song
- **Whitesnake** - Still of the Night
- **Pink Floyd** - Comfortably Numb
- **Stryper** - Soldiers Under Command
- **Beatles** - The End/Her Majesty
- **Yes** - The Clap
- **Motley Crue** - Girls, Girls, Girls
- **Bon Jovi** Wanted Dead or Alive
- **Steely Dan** - Kid Charlemagne
- **Grateful Dead** - Sugar Magnolia

NOTE: Credit Card Orders can be made by calling 1-800-331-5269 (OUTSIDE N.Y. STATE) BETWEEN 9:00 AM & 5:00 PM (E.S.T.) — N.Y. RESIDENTS CALL 914-937-8601

Send to:
GUITAR TRAX
c/o MAIL BOX MUSIC
P.O. Box 341
Rye, N.Y. 10580
or call 914-937-8601

GUARANTEE
Your satisfaction is 100 % GUARANTEED with this Money Back Offer!

MAIL BOX MUSIC

DESCRIPTION	TAPE SET COST	POSTAGE & HANDLING: ALL ORDERS	POSTAGE & HANDLING: Foreign Orders add an add'l	TOTAL
☐ **YES!** Send me Vol. 1 (Oct.,Nov.,Dec.,1987)	**12.95**	2.00	4.00	
☐ **YES!** Send me Vol. 1 now, and Volumes 2,3, & 4 as they are available (approx. every 2 months).	**44.95**	6.00	12.00	
		SUB TOTAL		
		NY residents add appropriate sales tax		
		TOTAL		

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ Charge Exp.date _____

☐ VISA ☐ MASTERCARD Acct.No. _____

Signature as on card _____

Payable in U.S. Funds Only

814

OU812
Van Halen ■ Warner Bros.

PERFORMANCE: Less frenzy, more finesse; HOT SPOTS: "Mine All Mine," "Feels So Good," and "Finish What Ya Started;" BOTTOM LINE: The least predictable Van Halen album.

"It's not really Van Halen anymore," a friend moaned recently, and in some ways on *OU812* that's true. Compared to *VAN HALEN* I, this isn't the same band, but in its finesse, unpredictability, jumble of rock and classic stun-gun guitar, *OU812* bears distinct Van Halen markings. *OU812* has the requisite slavering riff rockers in "Black and Blue" and "Source of Infection" (ever subtle) and several cool, keyboard-based ballads like the oozing "Feels So Good." But what may take getting used to is the care and craftiness in several strikingly un-Van Halen-like tunes. "Cabo Wabo" is an atypically long and sparse jerking rocker, while "Finish What Ya Started" is a popping honky tonk country strut with uncharacteristically subtle fingering from Eddie Van Halen. Sammy Hagar's raspy, straining sing-scream is soothingly balanced by an inordinate supply of boy-choir harmonies. Even Eddie has tamed his mad riffing a mite, though his soloing still amazes in its combination of melodic jabs and careening flash on "Mine All Mine" or his free-fall into "When It's Love." Whether *OU812* grows on you or melts into your collection, it shows the boys thinking about love as much as sex now, musicality as much as hell-bent rocking.

OPERATION: MINDCRIME
Queensryche ■ EMI-Manhattan

PERFORMANCE: Ambitiously theatrical; HOT SPOTS: Hard to single out; BOTTOM LINE: Queensryche achieves their operatic glory.

Queensryche has always had an ear for the operatic excess and grand drama of metal music, combining sweeping melodies with Geoff Tate's superhuman vibratoed lung-busting. Now this Seattle-based band has put together the fragments of its expansive vision on *Operation: Mindcrime*, an ambitious "audio movie" of faith, drugs, sex and revolution that's both far-reaching and firmly rocking. No concept album is worth its weight in salt without the songs to support it and *Mindcrime* has the melodies supplied by guitarists Chris DeGarmo and Michael Wilton, sophisticated songs that shift with a jazzman's savvy and a rocker's intensity. The hurtling riff of the title cut, the creeping menace of "Speak" and the bucking groove of "Spreading the Disease" are all paced by sparkling musicianship and biting guitar breaks that help balance Tate's sometimes excessive paining. This is drama after all, and while the theatrics aren't always successful ("Suite Sister Mary"), the playing is, from wailing solo to slick segue. This hour-long extravaganza is one of the most intellectually ambitious and musically interesting metal efforts of the 80's and reaffirms Queensryche as one daring and musically adept band.

RAM IT DOWN
Judas Priest ■ Columbia

PERFORMANCE: Bestial; HOT SPOTS: "Love Zone," "Blood Red Skies" and "Heavy Metal;" BOTTOM LINE: Classic Priest ramming, from back on top.

From the opening blood-curdling Rob Halford scream, *Ram It Down* never relents in its classic Judas Priest volume assault, and we're not just talking decibels volume here. *Ram It Down* is power-packed with an impressive bundle of monstrous riffs, speaker-overloading effects and hurdling, all-stops-out soloing from guitarists Glenn Tipton and K.K. Downing. It has been a while since these English metal veterans have put it all together like this, with nary a lick uninteresting or riff unmemorable. It's as if the band decided to stop ditzing around with commercial songwriting assistance and hit-seeking and turned back to the pure throbbing creativity that made the band's name synonymous with the words heavy metal. The Frankensteinian "Monsters of Rock" and the expansive spook of "Blood Red Skies" make for some of the heaviest music to pop woofers lately, while the title cut and the tribal rhythmed "Love Zone" rock with unrestrained fervor. Tipton and Downing have seldom sounded better, or at least have rarely been presented in such solid melodic surroundings and pushed their songs' edges with such spirit. With *Ram It Down*, Judas Priest has once again made a record equal to its heavy history.

CREST OF A KNAVE
Jethro Tull ■ Chrysalis

PERFORMANCE: Light and airy; HOT SPOTS: Martin Barre's guitar; BOTTOM LINE: Worthy guitar despite the concept.

It takes awhile to get past the cynical commerciality of the populist concept behind Jethro Tull's twenty-first album; the songs were chosen by a consumer taste test. Once past that and into the very English, very Dire Straits-like music, the songs don't surface so much because of Ian Anderson's flute or spitting vocals, which are breathily toned-down. Nope, the key ingredient in this folksy, pastoral music is Martin Barre's wide-spectrum guitar. Barre's playing doesn't always jump out at you, but it's worth digging in for. He steps back quietly into the mix, as always, but he is everpresent, whether cranking out some aggressive licks on "Steel Monkey," supplying steady counterpoint for Anderson's flute on "Farm on the Freeway," or spinning out folky filigrees on the expansive "Budapest." His solos are short but heady takes on Anderson's melodies, reserved but persistent, dipping into sounds reminiscent of both Mark Knopfler and Billy Gibbons on the gallop of "Jump Start" and the pump of "Raising Steam." Anderson's workingman lyrics or the trite drama of "Budapest" may ring false, but Barre's contributions offer plenty of steady, biting musical pleasure.

ONE IN THE SUN
Steve Gaines ■ MCA

PERFORMANCE: Groovin'; HOT SPOTS: "Give It to Get It" and "Talkin' About Love;" BOTTOM LINE: Fine, friendly, funky find.

When a 1977 plane crash effectively ended the musical life of Lynyrd Skynyrd, Ronnie Van Zant wasn't the band's only tragic loss. Relatively new third guitarist, Steve Gaines,

BREAK THE SPEED BARRIER

THIS REVOLUTIONARY DESIGN PROVIDES A SPECIAL TIP WHICH VIRTUALLY ELIMINATES DRAG AGAINST THE STRINGS

THE **STYLUS PICK***'S PATENTED GUIDING FACTOR ALLOWS YOU TO BURN OVER YOUR FASTEST SCALES WITH UNPARALLELED EASE AND CLARITY.*

Alternate Picking with the STYLUS PICK *gives you a beautiful, even sequence of attacks, as it glides over the strings without getting stuck at higher speeds. The* STYLUS PICK*'s unique conical tip means no more "muscling" the pick through the strings as a means of obtaining a fast scalewise lead. The* STYLUS PICK *also provides a vigorous workout in accuracy, so use of a flat pick at higher speeds becomes smooth and effortless.*

The STYLUS PICK *is a valuable tool for getting fast solos up to tempo, and helps get them onto the 4-track in less time. The* STYLUS PICK *also improves MIDI GUITAR tracking, as the pointed stylus tip delivers a consistently sharp and uniform attack. Whether you work out with it, record with it, or perform with it, the end result is faster, more consistent high speed leads.*

US PAT. 4,691,609

The STYLUS PICK *kit comes with illustrated instructions, fingering patterns and TAB for popular scales and modes, four* STYLUS PICK*s, and more. For the amateur or professional, the* STYLUS PICK *is an intense practice session, and an irresistible performance device. Order your* STYLUS PICK *now, and find out why it's fast becoming the most effective Alternate Picking chop builder.*

Enclosed is $_____ ☐ check ☐ money order for each kit @ $9.95 plus $1.00 for shipping and handling. Massachusetts Residents include 5% sales tax.

Name _____

Address _____

City/State/Zip _____

or CHARGE MY: ☐ VISA ☐ MASTERCARD

Acct. No. _____ Exp. Date_____

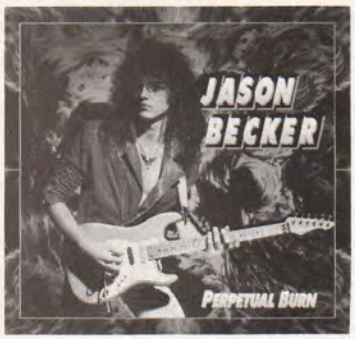
Cardholder's Signature _____

SEND TO: TRI-GRAM MUSIC, 55 NORTH STREET, CANTON, MA 02021

GPM10

and his backing vocalist sister also perished, and until the packaging of these mid-70's unreleased masters, little was known of Gaines as a songwriter, singer and player outside Skynyrd. *One in the Sun* is a collection of funky, soulful, good-time Southern rock headed up by Gaines and performed by a churning groove band that really captures the music's feeling. The songs range from strutting Memphis soul to slower, swinging

blues and grinding funk jamming, surprisingly fresh performances of well-worn Southern jaunts. Gaines sings with spirit and adds tense blues solos that comfortably reinforce his friendly songs, taking a B.B. King tack on the snapping "Give It to Get It" and fluttering prettily on the subdued "Take My Time" (though second guitarist John Moss also may have taken some leads). There is nothing terribly new or revealing in *One in the Sun*, but it is a fitting, spirited glimpse of Gaines as a songwriter and jamming solo musician, making him more than just the other guy that went down.



JASON BECKER
Jason Becker ■ Shrapnel

PERFORMANCE: Zooming; HOT SPOTS: "Eleven Blue Egyptians," "Temple of the Absurd," and "Air;" BOTTOM LINE: Style wins over substance.

Jason Becker is one half of the speed-metal team Cacophony (Vinyl Score May, '88), a player possessing a monstrous technique whose solo album displays a wide-range of skills in a blur of instrumental excess. One is often hard-pressed to differentiate one Becker tune from another, but each lumbering collection of riffs and speeding themes has its high points as Becker exposes his technique like an instrumental stripper. Most of the first side runs together in its constant guitar zooming and oodles of arching runs. Becker's playing is stately and flawlessly articulated but uncomfortably rigid in its quest for record-breaking NPS's (Notes-per-Second). The first side's closer "Air" has the feel of a classical rondo and exposes a lighter, though no less speedy, Becker. Side two rocks harder and finds Becker more emotionally involved, biting into the Middle-Eastern "Temple of the Absurd," and emerging from some kick-ass speed-balling on "Eleven Blue Egyptians" to wail a mean blues. On "Dweller in the Cellar" Becker actually sounds like he's having fun jumping from one theme to the next, breaking away momentarily from the burden his marvelous technique sometimes seems to be.

MIDLINE

WIN THIS RECORD
David Lindley & El Rayo-X ■ Asylum Records

From the canyons of El-Lay a very distinct musical style emerged in the 70s, a laid back, country/folk flavored rock whose prime proponents were Jackson Browne, the Eagles and Linda Ronstadt. Often buried in the bevy of sides that cruised forth along the L.A. Freeway was a superlative session guitarist whose howling pedal steel guitar licks became Jackson Browne's musical signature. In collaborations ranging from Browne to Ronstadt to Rod Stewart to fellow stalwart multi-instrumentalist Ry Cooder, David Lindley was the unknown man behind one of the West Coast's most distinctive guitar sounds. Unknown to many, that is, until given the chance to record a couple of records of his own for Asylum in the early Eighties with his band El Rayo-X. Lindley still makes himself available for many sessions as sideman, but he also continually takes time to travel with his band and burn up clubs coast to coast with his torrid Caribbean musical hybrids and a truly bizarre collection of pawnshop guitars and cheap polyester clothes. *Win This Record* was El Rayo-X's second album (a third is rumored to be due shortly) and offers a pleasing cross of laid back California playing and percolating reggae rhythms.

Lindley wrote half the tunes on *Record*, including two excellent rockers, "Talk to the Lawyer," with its political and reggae themes, and the smoking "Make It on Time," which has a classic road groove and features prototypical wailing Lindley guitar. On the covers side, Lindley and buddies favor obscure reggae like the hiccupping "Turning Point," with more wobbly Lindley slide, and the Jamaican workup of the New Orleans standard "Brother John." On those tunes the band shows its mettle in a locked-in rhythmic feel that really grabs hold in Lindley's live shows. The guitarist, with his singing powered by some odd band harmonies, is never spectacular, never flashy, but always appropriate. *Win This Record* is an album of quirky fun that captures both a melting pot of rhythms and the easy, nagging Los Angeles rock sound that's gone from Browne through Joe Walsh into Ry Cooder out of Warren Zevon and onto David Lindley and El Rayo-X.

UNSPOKEN WORDS
Jeff Golub ■ Gaia

PERFORMANCE: Sweeping and evocative; HOT SPOTS: "Nit Pickin'," "Widows Walk," and "Samba DeCara;" BOTTOM LINE: A second stringer struts confidently.

Jeff Golub has played with Billy Squier, Rod Stewart, Peter Wolf and Joe Cocker, but *Unspoken Words* is the guitarist's first chance to be heard out front. Teaming up with his New York club band Low Profile,

Golub used his vinyl well, stretching out in a host of rhythmic and atmospheric settings, impressing with both his ready command of sharp rhythm licks and solid, emotive soloing. Golub and Low Profile shift adroitly, sounding like a reincarnation of storied studio band Stuff one minute, rock full throttle the next, and then bringing it down for introspective jazz searching a la Carlos Santana or John Coltrane. Golub is firmly supported by reedsman Jim Biggins who doubles Golub's leads and solos heartily, but the guitarist is in the spotlight. His guitar can sing the blues, contort in metallic gyrations or sing mournfully as on "Widows Walk." His playing is fiery and emotional, mean when needed, calm and relaxing at other times. And while Golub's playing is sharp and sweeping in its breadth of attacks, the album's full measure is realized through the truly group effort put forth by Golub's no longer Low Profile band.

TIME ODYSSEY
Vinnie Moore ■ Squawk

PERFORMANCE: Extendedly classical; HOT SPOTS: "As Time Slips By," "Pieces of a Picture," and "While My Guitar Gently Weeps;" BOTTOM LINE: Less metallic, more formally derived speed guitar.

Vinnie Moore was chosen "Metal God In Waiting" by this magazine, but his second solo album *Time Odyessey* shows Moore to be less a metal god and more a fuser of classical thinking and rock rhythm. There is

little of metal's squealing high energy on *Odyssey*. Instead Moore unravels long, increasingly developed instrumental excursions filled with smooth, controlled solo streaming. Moore has it all in check here while still occasionally sailing off on crashing, at times ostentatious rock workouts like "Race with Destiny." But his writing and playing are more in tune with classical influences and colored by a truer romanticism than on his last record. "Beyond the Door" and "As Time Slips By" are more subdued pieces on which Moore takes his hanging melodies and builds dramatic solos, blurring the lines between inspiration and expression as he blurs his high-speed cascades. "April Sky" goes so far as to join two J.S. Bach pieces, while "The Tempest" breaks in a too brief, affecting acoustic passage. Nevertheless, this Delaware demon remains firmly tied to rock, as "Morning Star" and "Pieces of a Picture" show. But on *Time Odyssey* he is heard as the most sensitive assimilator of classical feeling and attack among today's rock guitar instrumentalists.

BACK ISSUES

no asterisk = guitar parts *single asterisk = guitar and bass parts

Good Music Never Goes Out of Style.
Send for your back issues today!
Only $4.50 each!

☐ **502 February 1985**
Highway Star / All Night Long (Squier) / *General Lee / Midnight Maniac

☐ **604 April 1986**
*Stairway To Heaven / *YYZ / *All Along The Watchtower / *Mr. Crowley

☐ **605 May 1986**
*Dream On / *Sweet Home Alabama / *Peaches En Regalia /*Detroit Rock City

☐ **606 June 1986**
*Crossroads / *Killer Queen / *Albert's Alley / Sharp Dressed Man

☐ **607 July 1986**
*Alone Again / *Start Me Up / *Shapes Of Things (Moore) / Midsummer's Daydream

☐ **608 August 1986**
*Jekyll And Hyde / Pinball Wizard / *Iron Man / Day By Day

☐ **609 September 1986**
*You Really Got Me (V. Halen) / *Don't Fear The Reaper / *So You Want To Be A Rock 'N' Roll Star (Petty) / Little Martha

☐ **610 October 1986**
*Fade To Black / *Closer To The Heart /Room 335 / Genesis

☐ **612 December 1986**
*Tobacco Road / *Soul Man / *Run To The Hills / *Can't Find My Way Home

☐ **701 January 1987**
*Stone In Love / *Twiggs Approved / Foxy Lady / Sunday Bloody Sunday

☐ **702 February 1987**
Lightning Strikes / You're In Love / *Reeling In The Years / Samba Pa Ti

☐ **705 May 1987**
*You Give Love A Bad Name / *Master Of Puppets / Blue Wind / American Tune

☐ **706 June 1987**
*Wasted Years / *New World Man / Quarter To Midnight / *White Room

☐ **708 August 1987**
*I Don't Know (Live) / Talk Dirty To Me /Brown Sugar / New Year's Day

☐ **711 November 1987**
*Girls, Girls, Girls / *Wanted Dead Or Alive / The Attitude Song / Kid Charlemagne

☐ **712 December 1987**
*Whole Lotta Love / Eruption / *Comfortably Numb / *Sugar Magnolia

☐ **801 January 1988**
Into The Arena / *Roxanne / Life In The Fast Lane / *Suicide Solution (Live)

☐ **802 February 1988**
Daydream / Layla / *Here I Go Again /*Livin' On A Prayer

☐ **803 March 1988**
*Free Bird / Women / Skeletons In The Closet / Bach's Bourree In E Minor

☐ **804 April 1988**
*Unchain The Night / Too Rolling Stoned / Another Nail For My Heart / Frenzy

☐ **805 May 1988**
Crying In The Rain / Rock Me / *Sweet Emotion / *Long Distance Runaround

☐ **806 June 1988**
*Killer Of Giants / Little Sister / *Skyscraper / *Theme For An Imaginary Western

☐ **807 July 1988**
*Battery / *Peace Of Mind / Satch Boogie / *Wait

☐ **808 August 1988**
Mr.Scary / Heaven Tonight / *The Wind Cries Mary / *Over the Hills and Far Away

☐ **809 September 1988**
*Welcome To The Jungle / Light My Fire / Classical Gas / Get Up

Mail to:
GUITAR, P.O. Box 1490,
Port Chester, N.Y. 10573-1490

Name _____

Address _____

City/State/Zip _____

Send $4.50 for each issue ordered. Make checks or money order (U.S. funds only--do not send cash) payable to GUITAR. Allow 4 to 6 weeks for delivery.Postage and handling is included for all U.S. residents. CANADIAN AND FOREIGN ORDERS: Send $5.50 for each regular issue (in U.S. funds only) ordered, which includes shipping and handling charges.

8OC

Michael Angelo / Nitro ■ *Gazzarri's West Hollywood*

Rick Gould

by Lawrence Payne

When applied to the subject of metal, the real issue is one of purpose. Pure, unadulterated volume and rebelliousness are important, but isn't there something more? The specific question in regard to Nitro is, why does a band with such an obvious abundance of chops sell itself short with the magic-act routine?

The answer to that, in light of the overpoweringly assaultive guitar playing of Michael Angelo, is elusive. To begin, the show suffered from dead-air syndrome. First, singer Jim Gillette shattered a glass with his voice, which was impressive enough. But then he attempted, amid howls of disapproval, to shatter the rest of the wine service piece by piece. Guess what? He blew it.

To say that Michael Angelo is a hot guitarist would truly understate the facts. Michael Angelo is a HELLACIOUS guitarist! While the band powered into "Prisoner of Paradise," the ex-Holland axeman tossed forth a scorching volley of licks. His right hand arched high, compact, and rigid over the strings, the left ripping off elaborate, descending scalar runs from beneath and above the neck, the guitarist left little doubt about his technical virtuosity. Attention to pacing and content were another matter, however. "A Long Way from Home" proved to be nothing more than a vocal range war for Gillette, despite an arpeggiated duet between Angelo and the genuinely attitudinal bassist T.J. Racer—the band's true frontman—who was as busy as a one-legged man in a butt kickin' contest. Other tunes, like "Nasty Reputation," were typically devoid of structural distinction, though the silly power-ballad "Heaven's Just a Heartbeat Away" did include an interesting minor-key midsection. "Freight Train" made good use of a prerecorded, ultraloud intro before it kicked into highway (read "Highway Star") gear. Throughout, Michael Angelo embellished the proceedings like a prairie hailstorm. Obviously, he is very, very fast; obviously, he is well-practiced. But he's neither the first nor the last to possess such a level of dexterity. The twin-guitar solo was excessively calculated but mercifully short, and like those that came before, it lacked the element of tension. The most intriguing aspect of Michael Angelo's playing was a maniacally cyclical feel; one which would have come across much better if slowed down to within the range of someone like. . .Yngwie Malmsteen.

SELECTED RECORDINGS:

Jim Gillette
(with Michael Angelo),
Proud to be Loud

All the Rage with Queensryche

Photo by Tom Farrington

Guitarists MICHAEL WILTON and CHRIS DEGARMO - creating for Queensryche bombastic walls of sound - dramatic, innovative, unstunted in growth —

GHS BOOMERS - their choice for brilliance, sustain, and *power* they can count on!

ghs strings
The String Specialists

Manufactured by G.H.S. Corp., 2813 Wilber Avenue, Battle Creek, MI 49015

B O O M E R S

WIN A SERIES 10 GUITAR AND OMNIFEX ELECTRONICS PACKAGE

The Series 10 Ariel guitar has a satin finished neck, rosewood fingerboard, inlaid "shark's tooth" position markers, one dual coil and two single coil pickups. Individual pickup switches are also featured; two switches reverse phase and one switch taps the dual coil pickup. There are separate volume and tone controls, all black hardware, and professional fine tuner tremolo system.

To be eligible to win all you have to do is answer the question below, put your name, address, phone number and age on a post card and mail it to:

ST. LOUIS MUSIC SUPPLY COMPANY/GUITAR GIVEAWAY
P.O. BOX 1490
Port Chester, NY 10573

QUESTION: What is the best radio station for guitar music in your area?

This month's Giveaway winner will also receive:

- An Omnifex GX40R 40 watt amplifier with built in reverb, separate color control and foot switchable distortion.
- An Omnifex stereo metal max pedal, which gives you unlimited sustain, with two bands of EQ, which allow for infinite tonal settings from chunk to crunch.
- The Omnifex OM938 vocal microphone, with crisp high end and warm bass to enhance the voice without compromising the tone quality.
- A Series 10 leather guitar strap, jacket and t-shirt.

One entry per person. Your entry must be postmarked no later than October 30, 1988. The winner will be notified by phone during the first week of September. Employees of Cherry Lane and SLM Fretted Instruments are ineligible.

Continued from Page 85

a slightly competitive way but loving each other at the same time.

What about strings?

There's nothing like the sound of a real orchestra standing in the room. Having a whole orchestra playing something you wrote and standing in that room when they play it is magic.

The room you give the instruments is equal to the room you give the words.

There's no question about it that the majority of people who like to listen to music do want to hear singing. They want to hear a voice telling them something. The fact that that voice is babbling totally inanities doesn't seem to matter terribly much. I would rather have someone playing something beautifully on a guitar or sax or synthesizer than have a voice babbling inanely.

You've done a lot of work with other players. Pete Townshend's piano part on "I Moved" reminded me of what you do on guitar.

That's what I did on "Give Blood" off his *White City* album. It was exactly that part. I went in and was supposed to be working on the "White City" track and they double booked me and Simon Phillips on the same day by mistake. The track Simon was going to do was something I wasn't going to be doing and vice versa. Pete dug "Give Blood" out and played it, having a synth doing that same thing with the DDL on it, and said, 'You do a lot of stuff with the DDL, why don't you try and do a line similar to this on the guitar?' I worked that out with

How different does it feel being a sideman instead of a leader?

I'm quite used to it. I've been there. I'm not bothered about being the leader of something all the time. Of course to get the chance to play Pete Townshend's guitar parts on "Won't Get Fooled Again," with Pete singing and me doing his bits, was every guitar player's dream. To be a part of his Brixton concert was absolutely fantastic. Everyone bitched at him for not taking it on the road. But a man's got to do what a

I heard you almost joined Supertramp?

No, that was a rumor invented by MTV. They asked me to play on one track. That was the extent of it. I don't think I gave them quite what I should have given them. I don't think I got quite as much out of it as I should have done for some reason. But it's nice. There's some bits in the solo that are great ideas.

How was working with McCartney on *Broadstreet*?

"No More Lonely Nights" was a song he wrote and he wanted it to go over the end credits of the film. He rang me up and I went into Air studios in London with a bunch of other musicians. We learned it and put it down in one three hour session. It was probably second take and he played piano and sang the lead vocals live with the rest of us playing the backing track. It's as live as you get, with the lead vocal live right there and then. I don't think he changed it.

How were Towhshend and McCartney as leaders?

Very, very good. Those guys have been around long enough to know exactly what they want to do. You can see areas of them and say that's not the way I would do it. But then you say it's part of what they are. You look at other parts and say that's great, that's exactly how I'd do it. You can't define what you learn and what you don't learn. Certain things you believe get confirmed, certain beliefs lose their strength a little bit. They are both very strong people and know what they want to do. Both are phenomenally talented. The recording process is deceptive. You can make almost anyone good on a record. But when you can sit next to someone (McCartney) who can just sit at a piano and sing, you go, Jesus, that's really on it. If he sings live and you put it down on a record, it doesn't actually sound that much better than someone who has done 50 takes while someone else played the piano and you've dropped in the vocal line by line. If you've spent as much time in a recording studio as I have and heard as

Featured GIT Instructor

Jennifer Batten

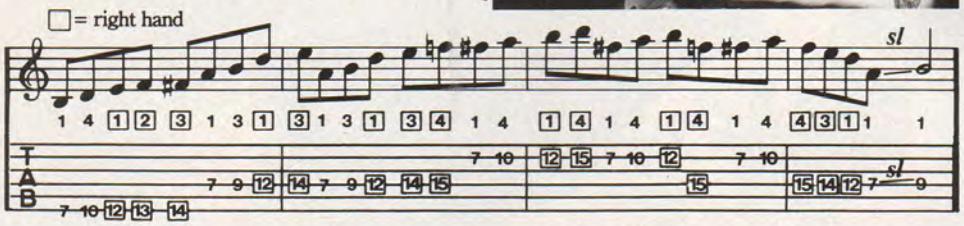
Two Hand Tapping

The possibilities of two hand tapping have been a fascination of mine for years. With it you can achieve otherwise physically impossible chord voicings, a lot of speed, and a smooth flowing sound.

It's a good idea when tapping, to use low action, light strings, a string damper, and place your right hand thumb on top of the neck as a guide. If you don't already have callouses on all four right hand fingers, avoid blisters and take your time building them.

This riff is built from a B minor blues scale. Start out playing it at a slow, even tempo and gradually build it up to a face fryin' speed.

Abe Perlstein



Jennifer Batten was the first female graduate and later the first female instructor at GIT. She is the author of 'Two Handed Rock' and is currently on a world tour with Michael Jackson.

Send for free course catalog.

Musicians Institute
1655 McCadden Place Box 385
Hollywood, California 90028 (213) 462-1384

many different people singing and doing as many things, you rarely find someone who can just sit down and it sounds so good, so perfect straight on. It's a great facility to have that talent.

On *Lapse* you work with songwriters Phil Manzanera and Anthony Moore. How did those collaborations work?

There hasn't been a lot of outside influence or collaboration with other people with the writing in Pink Floyd. But there's been loads of other musicians playing throughout the time. With Roger going my priority was to make a good record. If that meant collaborating with other people who I liked and respected I certainly was not going to attempt to do all of it myself and make a fool of myself. Anthony is a great songwriter. He wrote "No Parlez" for Paul Young, words and music. On this his brief was to just write lyrics. He came in and worked away with me every day for months. We did have a high failure rate, as hundreds and hundreds of ideas were gone through and discarded. We explored every avenue. I played him my music, he played me his music. He showed me lyrics he'd already written. I told him about things I felt about tracks. He came up with ideas on his own. "On the Turning Away" was Anthony's basic idea. It got rewritten a lot, but he came up with that phrase and basis for the song. He was inspired to write that directly by the music. He listened to the track and said, wow. Phil Manzanera's a friend of mine. We decided to have a crack at something one day. We went to his house and put down two or three different tracks over a couple of days. Most of the music from "One Slip" came from Phil. It was something he'd already got bits of. We spent a couple days throwing ideas around and this was the one that fitted this album the best.

What's the contribution made by Tony Levin?

There's lot of bass players who can get in the groove and can play a good part that will fit. There's a lot of other bass players who can do some nice melodic things. Someone who will work on a melodic groove as part of the same thing can change songs around. Some of the things he did on the Gabriel album, and on ours make him great. I like the way he thinks about things. It's similar to the way I think about things. He'll get any amount of pedals out and stick them all together and say, try this. On "Yet Another Movie" he played bass with a drum stick.

What makes this a Pink Floyd album? What is the difference in the intent between Momentary Lapse **and** About Face?

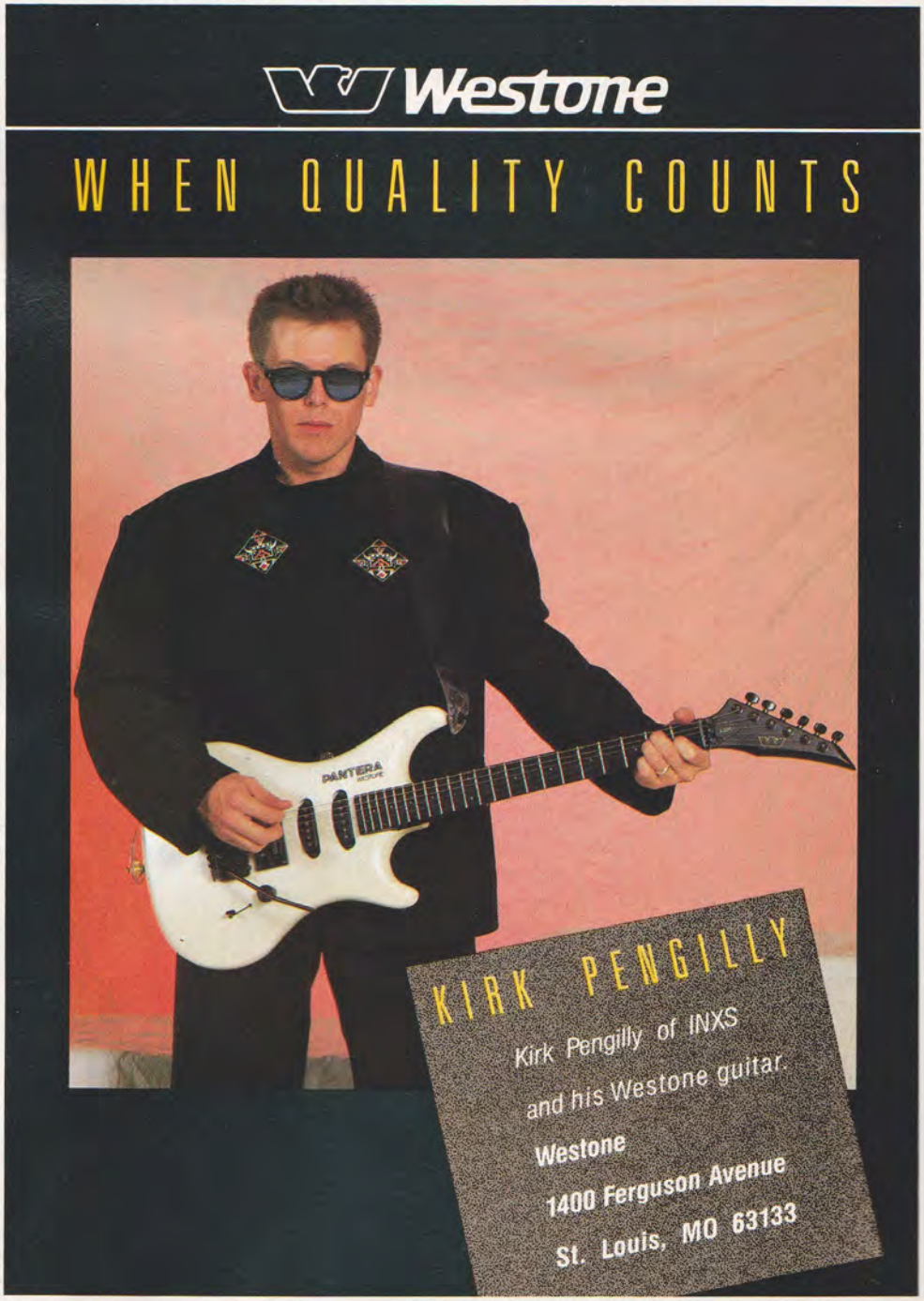
There's no difference in the intent. I'm sure there must be a slight change in attitude when I'm making a Pink Floyd record than when I'm making a solo record. Quite what that is is very hard to define. Sometimes I look back at my second solo album and think maybe I should have adopted a more Pink Floyd approach but I deliberately didn't.

What would that have meant?

That would have probably meant I would have dropped one or two tracks and might have made one or two of the other ones longer. But I don't know; I don't sit around and analyze myself.

Pink Floyd is a distinctly British band.

When I first went over to the states and saw these great psychedelic bands like the Jefferson Airplane and the Grateful Dead, I was amazed that they really seemed to be largely country music tarted up in a way. There was quite a strong element of that in it. The Doors were the ones who sounded more like an English type thing than any of those other ones. They were the ones who didn't have any country flavor. 90% or more of English music in the past 20 years has been done with a distinct slant towards America with American accents in the singing. It's a little less these days. The last few years English guys have tended to latch on to singing. Syd Barrett certainly sang totally in a straight English voice. Along with Ray Davies he is one of the great old English voices. I've always been keen on singing and creating ones own identity. Part of that is to be honest about what you are.



GREAT PLAYERS GREAT STRINGS

Michael Steele (Bangles) • Ron Wood
Steuart Smith (Rosanne Cash) • Petra
Akira Takasaki (Loudness) • E-Z-O
Jeff Labar (Cinderella) • Albert Lee
Yngwie J Malmsteen • Tony Levin
REO Speedwagon • 38 Special
Allan Holdsworth • Buddy Guy
Guns and Roses • John Sykes
Randy Jackson • Motley Crue
Chris Impellitteri • Pink Floyd
Richard Marx • Steve Morse
Duran Duran • Johnny Marr

ERNIE BALL®

Continued from Page 67

thing first just to get that done. I've got a lot of material that would fit into that vein very nicely. And I've got some other stuff that's more contemporary that would fit into the rock 'n' roll." In the meantime, the reprocessed preflyte Byrds album, *Never Before*, with new stereo mixes of "Mr. Tambourine Man" and "Eight Miles High," among others, will have to suffice. "I was involved in the production of it to a small extent," said McGuinn. "They sent me the roughs and I told them what I didn't like and what I did like and they went back and modified it and then sent me another batch of roughs and I told them how that came out."

Living in Florida these days near the Gulf of Mexico, when he's not on the road touring with people like the Beach Boys, McGuinn writes his new songs on a word processor; he's got a four-track home studio; he collaborates with his wife. "I usually get the melody first and work it out on the guitar. And then I play it until it suggests something to me, like a line or an idea and then I build it from there. Sometimes I go through two or three different sets of lyrics until I lock in on the one I like." One thing he's certainly not unaware of is the impact of the Byrds sound on a new generation of post folk/rock punks just trying to make music.

"There are actually so many groups, it's hard to keep track of them all," said McGuinn. "But I'm aware of R.E.M. and the Long Ryders and Green on Red. To some extent the Church. And then a lot of groups claim to have a little bit of influence. It's kind of amazing that after all these years they've picked up on that particular sound to get into. You would think it would be like the Beatles or Rolling Stones or something. I think it's a compliment. Musically, I think I've kind of stayed where I am, which is what I like. I've always liked harpsichord and Bach and things like that. And the 12-string guitar is kind of like the harpsichord sound a little bit."

It could be that McGuinn will never again epitomize an age the way the Byrds sonically captured the sixties; and never again will an age so capture the imagination and vitality of its musical citizens. If so, so be it; if so, let it be. "It was kind of a renaissance period," agreed McGuinn, not without a hint of nostalgia. "I guess since that's faded out, the incentive to do stuff like that has gone with it. It's kind of like a spiritual thing, like an atmosphere that's created that inspires people to artistic creativity and achievement, and when that breaks, there's no motivation to do that for a while. And then it comes back. I'm waiting for it to come back."

FIVE STAR MUSIC
HEAVY METAL, CLASSIC ROCK AND BLUES RHYTHM JAM TAPES

These rhythm tracks are designed to teach you how to play rhythms as well as provide you with a rhythm section (guitar, bass, drums) to solo with. Each rhythm track is approximately 3-4 minutes long and provides all the benefits of playing with a band in your home. Jam tapes are essential for learning different rhythms and for having a rhythm section to solo with. *A must for the serious guitarist.*

Five star products are created by instructors with extensive teaching experience who are dedicated to providing high quality and honest products.

HEAVY METAL RHYTHMS

Book/tape sets include 18 different rhythms in the key of E, A, D and B. These rhythms reflect the styles of Randy Rhoads, Michael and Rudolf Schenker, plus many more.

HEAVY METAL RHYTHMS for Guitar & Treble Clef Instruments. Book & tape — $25.00

HEAVY METAL RHYTHMS for Bass. Book & tape — $25.00

CLASSIC ROCK RHYTHMS

Book/tape sets include 18 different rhythms in the keys of E, A, G, B and C. These rhythms reflect the styles of Clapton, Page, Hendrix, plus many more.

CLASSIC ROCK RHYTHMS for Guitar & Treble Clef Instruments. Book & tape — $25.00

CLASSIC ROCK RHYTHMS for Bass. Book & tape — $25.00

BLUES RHYTHMS

Book/tape sets include 14 different rhythms in the keys of E, A, G and C. These rhythms reflect the styles of Eric Clapton, Duane Allman, John Mayall, plus many more. Also includes one solo example from the 14 Blues Solos book.

BLUES RHYTHMS for Guitar & Treble Clef Instruments. Book & tape — $19.95

BLUES RHYTHMS for Bass. Book & tape — $19.95

Since all tapes are in stereo, bass players may turn off the bass channel (right channel) and practice with guitar and drums only. You can use the bass lines that are already written or improvise by making up your own bass lines or solos.

ROCK AND BLUES LICKS FOR GUITAR

Volume 1 & 2 (combined) - Beginning to intermediate level. Contains:

1) 41 exercises dealing with left hand techniques to build dexterity and speed based on the minor pentatonic scale. This includes Hammer-ons, pull offs, bends, plus many more.

2) 5 positions of the minor pentatonic scale and 100 tasteful sounding licks that are easy to play and apply in the styles of Page, Hendrix, Schenker and more.

All exercises and licks are recorded at slow and fast speed. To apply them, 3 rhythm tracks are also included (heavy metal, classical rock, and blues). You also get 3 sample solos to show you how to create your own solos.

This set is designed to accompany the metal, rock, and blues rhythm tapes.

ROCK AND BLUES LICKS for Guitar (Vol. 1 & 2). 2 Books & tape — $25.00

BLUES SOLOS FOR GUITAR

Contains 14 blues solos, each 12 bars long designed to accompany the Blues rhythms practice tape. Solos range in difficulty from beginning to intermediate levels.

BLUES SOLOS for Guitar. Book & tape — $15.50

Buy three products and choose a fourth product **free**. All books are neatly written in standard notation and tablature. Cassettes are on high-quality TDK SA tapes.

To order send check or money order:
FIVE STAR MUSIC, P.O. BOX 2028, SUNNYVALE, CA 94087
Add $1.00 per item for mailing. CA residents please add 7% tax.

Figure out hot licks!
Slow 'em down to half speed

2-Speed Music Study Recorder
from ***Workshop Records***

THE CASSETTE RECORDER FOR LEARNING MUSIC
the **only** recorder available with this unique combination of features

RETAIL – $279.95
OUR PRICE – $239.95*

TWO SPEEDS
Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL
Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

CUE & REVIEW
Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:
BATTERY OR A.C. OPERATION
BUILT-IN MICROPHONE AND SPEAKER
RCA-TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name _____
Address _____
City _____ State _____ Zip _____
Phone (_____) _____ – _____
Card # _____ Exp. Date _____

*Plus $3.00 shipping (Write for shipping info outside continental U.S.) TX residents add $14.40
( ) Check
( ) Money Order
( ) VISA/MC
U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or (512) 328-2777

AVAILABLE NOW!

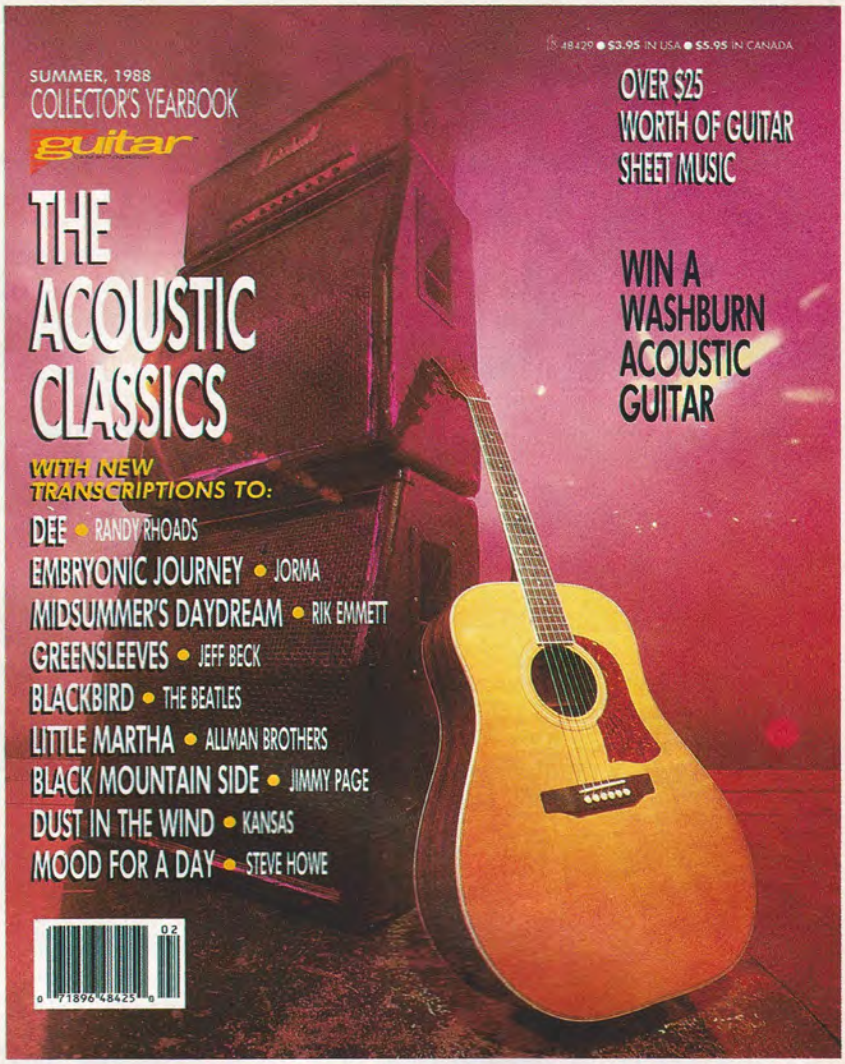
Exclusive New Transcriptions with Tablature to These Acoustic Classics

DEE • LITTLE MARTHA
DUST IN THE WIND
BLACK MOUNTAIN SIDE
MIDSUMMER'S DAYDREAM
EMBRYONIC JOURNEY
MOOD FOR A DAY
GREENSLEEVES • BLACKBIRD

Thanks to you, our first special issue, THE GUITAR CLASSICS, was an instant success. Always trying to provide our readers with the best in music editorial and exclusive guitar transcriptions, we have now created our next special edition — THE ACOUSTIC CLASSICS.

From previously sold out back issues we've reprinted our exclusive tunes from Jimmy Page, Randy Rhoads, Jeff Beck, the Beatles and many more. Here's your chance to get the songs you might have missed, as well as the original articles and interviews that went along with them.

THE ACOUSTIC CLASSICS is your last chance to own the music to these 9 incredible acoustic tunes — a value of more than $25, yours for only $3.95.



DON'T MISS IT

Reserve your copy of THE ACOUSTIC CLASSICS, before it too becomes a sold-out memory.

To order your copies of THE ACOUSTIC CLASSICS, send the coupon below along with $3.95 (U.S.) or $5.95 (Canadian), plus $1.00 for postage and handling per copy to THE ACOUSTIC CLASSICS, Box 1490, Port Chester, NY 10573-1490. Send U.S. Funds only.

YES!! Send me _____ copies of THE ACOUSTIC CLASSICS. I am enclosing $3.95 (U.S.) or $5.95 (CANADIAN) plus $1.00 for postage and handling for each copy I order. U.S. funds only.

Name _____

Address _____

City _____ State _____ Zip _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE ACOUSTIC CLASSICS — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only!

GAC

YES!! Send me _____ copies of THE ACOUSTIC CLASSICS. I am enclosing $3.95 (U.S.) or $5.95 (CANADIAN) plus $1.00 for postage and handling for each copy I order. U.S. funds only.

Name _____

Address _____

City _____ State _____ Zip _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE ACOUSTIC CLASSICS — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only!

GAC

Continued from Page 29

ADRIAN VANDENBERG
Van Halen ■ Van Halen
Axis: Bold as Love ■ Jimi Hendrix
Blow by Blow ■ Jeff Beck
John Mayall's Bluesbreakers featuring Eric Clapton ■ John Mayall
Mountain Climbing ■ Mountain

MARK KENDALL
Still Alive and Well ■ Johnny Winter
Led Zeppelin II ■ Led Zeppelin
Are You Experienced ■ Jimi Hendrix Experience
Disraeli Gears ■ Cream
Strange Days ■ The Doors

ALEX LIFESON
Electric Ladyland ■ Jimi Hendrix
Blow by Blow ■ Jeff Beck
Discipline ■ King Crimson
Sounds Good to Me ■ Bill Bruford
Voyage of the Acolyte ■ Steve Hackett

BILLY SHEENAN
Vanilla Fudge ■ Vanilla Fudge
Wheels of Fire ■ Cream
Disraeli Gears ■ Cream
Back in Black ■ AC/DC
Who's Next ■ The Who
Live at Leeds ■ The Who
Tres Hombres ■ Z.Z. Top
Champion ■ Jeff Berlin

PAUL STANLEY
Led Zeppelin ■ Led Zeppelin
Led Zeppelin II ■ Led Zeppelin
Truth ■ Jeff Beck
Disraeli Gears ■ Cream

DWEEZIL ZAPPA
Shut Up and Play Yer Guitar ■ Frank Zappa
Van Halen ■ Van Halen
Breakfast in the Fields ■ Michael Hedges
Invasion of Your Privacy ■ Ratt
Diary of a Madman ■ Ozzy Osbourne
The Introduction ■ Steve Morse
Fair Warning ■ Van Halen

CHRIS SQUIRE
There's a Riot Going On ■ Sly and the Family Stone
Dance to the Music ■ Sly and the Family Stone
Tommy ■ The Who
Happy Jack ■ The Who
The Who Sell Out ■ The Who
Dream of the Blue Turtles ■ Sting
Outlandos D' Amour ■ Police

MATTIAS JABS
Van Halen ■ Van Halen
Electric Ladyland ■ Jimi Hendrix
Blow by Blow ■ Jeff Beck
Johnny Winter and Live ■ Johnny Winter
Any Segovia

RUDOLPH SCHENKER
Blow by Blow ■ Jeff Beck
Mountain Climbing ■ Mountain
Van Halen ■ Van Halen
Strangers in the Night ■ UFO
Electric Ladyland ■ Jimi Hendrix

PAUL GILBERT
Hemispheres ■ Rush
Mahogany Rush Live ■ Mahaogony Rush
Van Halen ■ Van Halen
Got Blood If You Want It ■ AC/DC
Streets ■ Streets
Rising Force ■ Yngwie Malmsteen
Restless and Wild ■ Accept
Desolation ■ Loudness

CHRIS DEGARMO
Physical Graffitti ■ Led Zeppelin
Van Halen ■ Van Halen
90125 ■ Yes
Pink Floyd ■ Dark Side of the Moon

VITO BRATTA
Electric Ladyland ■ Jimi Hendrix
Van Halen ■ Van Halen
Led Zeppelin IV ■ Led Zeppelin
Corridors of Power ■ Gary Moore
Tribute ■ Ozzy Osbourne

RONNI LE TEKRO
Live in the Air Age ■ Bebop Deluxe
Sabbath Bloody Sabbath ■ Black Sabbath
Rainmakers ■ Rainmakers
Night at the Opera ■ Queen
Revolver ■ Beatles

BRAD GILLIS
Montrose ■ Montrose
Led Zeppelin ■ Led Zeppelin
Led Zeppelin II ■ Led Zeppelin
Cry of Love ■ Jimi Hendrix
Van Halen ■ Van Halen
And Then There Were Three ■ Genesis
Wind and Wuthering ■ Genesis

KANE ROBERTS
Led Zeppelin ■ Led Zeppelin
Eat Em and Smile ■ David Lee Roth
Street Lethal ■ Racer X
Van Halen ■ Van Halen
Under Lock and Key ■ Dokken

ED KING
Fresh Cream ■ Cream
Layla ■ Derek & the Dominoes
Allman Brothers Live at the Fillmore ■ Allman Brothers Band
Who's Next ■ The Who
In Flight ■ George Benson

ANGUS YOUNG
Hard Again ■ Muddy Waters
John Mayall's Bluesbreakers featuring Eric Clapton ■ John Mayall
Yardbirds Greatest Hits ■ Yardbirds
Any old albums by Louis Armstrong

A Rock Player's Guide to CLASSICAL GUITAR
by Ben Bolt
Play classical guitar without years of practice! Book in TAB & notation with TAPE. Send check/money order (U.S.) for $17.95 plus $2 postage to:
OCTAVE APART MUSIC
Box 22214
Knoxville, TN 37933
More books by Ben Bolt:
New A Rock Player's Guide to Classical Guitar, Vol. II (Tab/Tape) $17.95
New Music Theory for Rock Guitarists (Tab/Tape) $24.95
ALL ORDERS ADD $2 POSTAGE
Dealer inquiries welcome
New Acoustic Guitar T-shirts $5 Md/Lg/X-Lg

The Mechanics of Metal™
A SOUND AND ORGANIZED APPROACH TO THE MASTERING OF HEAVY METAL GUITAR
• *Absolute dedication to the highest quality instruction*
• *Written & performed by **GIT** graduate & award winner*
• *Each lesson includes text, understandable diagrams & cassette*
• *No music reading necessary*

Lesson 1: Metal Chord Guide–Are you a **great** rhythm player? Lesson 1 puts grabbing, tasty rhythms right under your finger tips. You'll learn power chords in **every** position used by players like Hammett & Hetfield. Eerie passing chords used by Lynch & Rhoads. Bright sounding suspensions & variations used by Van Halen & Vai. **All** components behind today's hottest rhythms: triads, thirds, octave diads, open power chords, unconventional fingerings, alternate tunings. **Plus** chord theory: construction, formulas, voicings, inversions, etc $14.95

Lesson 2: Total Scales & Modes–How does one **master** the fingerboard? First learn the scales–from blues scales to exotic scales used by today's fusion & metal masters. Then learn which chords these scales may be played over. Finally, important principles of harmony & theory should be learned. Lesson 2 covers all this including **every** scale used by Vinnie Moore, Gary Moore, MacAlpine, Rhoads, Malmsteen, Van Halen, Satriani, Lynch, Gilbert, etc. You'll learn pentatonics, the "sweet" ionian mode, "haunting" phrygian, Spanish phrygian, dorian, lydian, natural minor, melodic minor, "eerie" harmonic minor, diminished, wide-stretch extended scales, more $21.95

Lesson 3: Technique & Exercises–Once you've learned the necessary chords & scales, it's time to take the knowledge that's in your head & put it into your hands. Lesson 3 outlines an organized practice regimen to build lightning fast picking & a flawless left hand. You'll learn the 15 picking combinations to develop the picking speed of Malmsteen, Gilbert, MacAlpine & Vinnie Moore. Develop a monstrous left hand with enormous stretching ability by practicing techniques used by Vai & Holdsworth. 16 exercises plus all aspects of technique $21.95

Lesson 4: Tricks–Covers **every** flash technique ever put on record–from Hendrix to Halen to Vai. First you'll learn **every** way imaginable to pull harmonics out of the guitar. Then all other fretboard pyrotechnics, growls & screams are explained: **every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, tremolo bar (including all bar antics **plus** subtle tremolo effects in the style of Beck & Holdsworth), talking guitar, raking, slapping, etc . . . $24.95

In U.S. & Canada–add $2.00 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 4 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson.**
Foreign orders welcome— send **U.S. Funds only** & add $5.00 when ordering 1 or 2 lessons. Add $7.00 when ordering 3 or 4 lessons.
Mechanics of Metal™Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

J.K. BENNETT GUITARS

The "Widow Maker" is a totally new concept in electric, solid-body guitar design. It is versatile and offers a wide variety of color schemes, such as: metal plating in brass, copper, gold and black chrome; colored metal anodized in many shades of blue, purple, red, green, yellow, black, etc. and many standard polyurethane color finishes. In addition to bite and sustain, the "Widow Maker" offers outstanding string action, playability, and stage presence. Future models will offer an integrally built tremolo system with locking nut and tune-o-matic bridge.

J.K. BENNETT GUITARS
P.O. BOX 2321
GLENDALE, AZ 85311

LE PIK

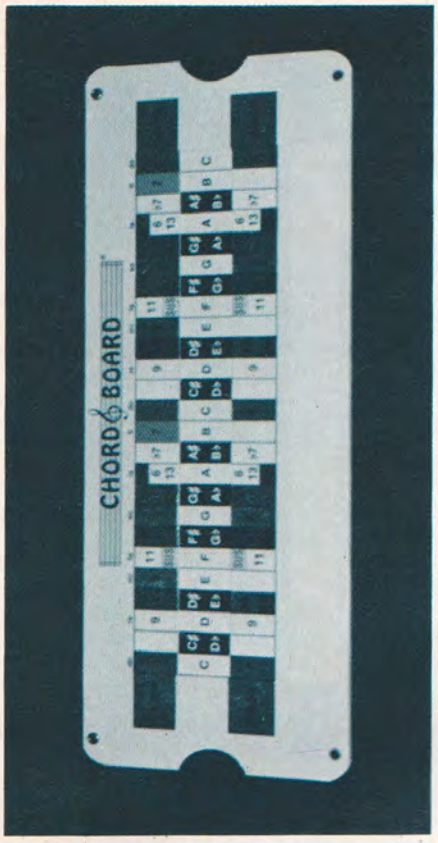
Le Pik introduces custom designed, high-tech guitar picks made with Fibylon. This material creates faster flex-back, sharp, clean, crisp sound and indestructible use. With four gauges to choose from: 46mm super thin, 60mm thin, 73mm medium, 88mm heavy.

1(800)54LE PIK.
LE PIK
BOX 5142
LAUGHLIN, NV 89029

MARTIN GUITARS

The Stinger FX-1 offers an output level of 10 watt RMS, while providing three stages of equalization with treble, mid-range and bass controls, in addition to master and preamp volume controls. The solid state tube-synth switch creates distortion sounds ranging from clean, crisp overdrives all the way through to heavy metal sounds. Three jacks on the back panel include a headphone jack, a line-out jack and a foot switch that has tube-synth remote on/off switching capabilities. The Stinger FX-1 also has Whisper Design Circuitry™, which eliminates virtually all noise to produce the cleanest sound. To make transporting your Stinger amp easier, the Martin Guitar Company has also made the Stinger amp bag. Extra room is provided for storage of effects pedals, cables and other necessary accessories. The Stinger amp bag also has a detachable, adjustable shoulder strap.

THE MARTIN GUITAR COMPANY
510 SYCAMORE STREET
NAZARETH, PA 18064



CRIARI PRODUCTIONS
Criari Productions announces the introduction of the ChordBoard, a quick, accurate and easy to use slide chart for the forming or transposing of musical chords and harmonies. The ChordBoard is color coded so that chords and harmonies can be formed and recognized in a glance, providing a fast guide to the composition of a chord. Easy to understand instructions are included on the reverse side. The ChordBoard is made of durable laminated and pinned cardboard and will serve as a handy reference for years to come. Price: $5.95 plus $2 shipping and handling.
CRIARI PRODUCTIONS
701 SEVENTH AVENUE
SUITE 9W
NEW YORK, NY 10036

SILVER EAGLE,INC.
"Making the Most of MIDI" gives you the practical information you need for success with this new music technology. Along with a brief history and the Basics of MIDI included with each Video; (1) MIDI Technical reference chart, (1) troubleshooting tipsheet and (1) MIDI implementation chart. "Making the Most of MIDI" has a running time of 60 minutes. There are guest appearances by: Stanley Clarke, Christopher Cross, Larry Williams and Michael Bernard. Suggested list price: $49.95.
SILVER EAGLE-ACCESSORIES FOR THE MUSICIAN
6747 VALJEAN AVE.
VAN NUYS, CA 91406

CARVIN CORPORATION
Carvin's MX2488 is a 24 channel full function recording mixer, designed specifically to serve as the control center for a modern eight-track recording studio. Input channels of the MX88 include three-band parametric equalization with defeat switch, four auxiliary mixing buses with pre/post switching and solo/mute functions. Construction of the MX88 is highly modular with individual circuit boards used for each channel and each master strip. Virtually all hand wiring has been eliminated through the use of highly reliable circuit board connections and ribbon cable. List price: $8995, Factory Direct: $4395.
CARVIN CORPORATION
1155 INDUSTRIAL AVENUE
DEPT. PR
ESCONDIDO, CA 92025

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. Enclose a SASE if you want your tape returned.

GUITAR FPM Records
P.O. Box 1490
Port Chester, NY 10573

The United States Air Force Band, Washington, D.C. has an opening for Guitar (all styles) for its popular music combo, Spectrum. Auditions are scheduled for 3-7 October 1988 at Bolling Air Force Base. After six months annual salary $19,200-$21,800. Full military benefits, 30 days vacation yearly with pay. For audition consideration submit a resume and a recent cassette tape recording of your playing at least 30 days prior to the start of auditions to:

Guitar Auditions
The USAF Band
Bolling AFB DC 20332-6458
(202) 767-4225

Bassist interested in jamming/playing/practicing with anyone in the New Orleans area. Influences from Anthrax to Zebra (mostly Rush). Also have original ideas that I'd like to collaborate on.

Dennis Liverett
6510 Manchester St.
New Orleans, LA 70126

Pro bassist with live and recording experience, currently attending B.I.T. seeks established band. Influences: Iron Maiden, Chastain, Rush, Metallica, and Flotsam and Jetsam. Into guitar harmonies and long songs. Willing to relocate.

John Yohe
6269 1/2 Yucca St.
Apt. #1
Hollywood, CA 90028

I am a 17 year old bassist who will be attending George Washington University in the fall of '88. I am interested in forming a band which is willing to experiment in creating original material. I enjoy playing punk/thrash, funk, reggae, jazz and rock. I like to listen to the Police, U2, R.E.M., Level 42, Stanley Clarke and Steel Pulse.

Grant Smith
Ehram Yokusu 20
Bebek, Istanbul
Turkey

Heavy metal band looking for a dedicated bass player. Must live in the north San Francisco peninsula area.

Honest Mistake
c/o Johnny V
37 Midvale
Daly City, CA 94015
(415) 756-0388

Arrogant axe man seeks to learn and share. I've done my rock 'n'roll homework and know my chops like a mother knows her son. From acoustic ballads to blues to melodic metal, I'll play any style with soul and talent and also serve as a qualified lyricist. Help me do my time by helping you.

Kevin Condon
PO Box 2071
Wilton, NY 12866-0996

Singer/songwriter is seeking: honest, reliable, open-minded and committed (hard-working, career-oriented) professional (this means live performance and studio experience) with a presentable (trim and youthful) appearance to form a commercial, theatrical/conceptual Euro-rock band to showcase in pursuit of a record deal. Contact

George
(213) 655-3842

HOT COLOR

- **Carvin Custom Hot Colors for '88**
- **Neck-Through-Body Construction**

Not only can you choose from a vast array of **hot** looking pearl and translucent colors, but you can choose from a large selection of professional options including Floyd Rose or Kahler tremolos, abalone inlays, exotic woods, reverse headstocks, custom electronics and your choice of body styles.

Great custom guitars at reasonable prices, designed and handmade from Carvin, with our ten-day "no risk" money back guarantee. Send for your **FREE** catalog, or call our toll-free FACTORY HOTLINE today!

Vicki Peterson of the BANGLES

CARVIN

FACTORY DIRECT HOTLINE: (800) 854-2235

FACTORY DIRECT SALES:
1155 Industrial Ave., Dept. GM95
Escondido, CA 92025

HOLLYWOOD STORE:
7414 Sunset Blvd.
Hollywood, CA 90046

© 1988 Carvin Corporation
EXPORTING DEALERSHIPS (619) 747-1710

CARVIN ,1155 Industrial Ave., Escondido, CA 92025

☐ FREE Catalog ☐ $2 for 1st Class Mail

NAME _____ AGE ____

ADDRESS _____

CITY _____ ST ____ ZIP _____

GM95

WHEN IT COMES TO RUSH ORDERS...
THOROUGHBRED ROCKS!

Whatever your viewpoint, we have what you're looking for.

TO PLACE AN ORDER, CALL THE TOLL-FREE OPERATOR FOR OUR NUMBER.
WE CONTINUALLY STRIVE TO BRING YOU THE BEST WITH:

- DISCOUNT PRICES
- HUGE, IN-STORE INVENTORY OF HUNDREDS OF MAJOR BRANDS
- FRIENDLY, KNOWLEDGEABLE SALESPEOPLE
- MAIL ORDER LAYAWAY ALSO AVAILABLE.
- NATIONAL AWARD-WINNING SERVICE CENTER
- FREE FEDERAL EXPRESS shipping*

THOROUGHBRED MUSIC

2204 E. HILLSBOROUGH AVE.,
TAMPA FLORIDA 33610
(813) 237-5597

*STANDARD 2-DAY AIR ON SELECT ITEMS

LEARN THE ART OF RECORDING

LEARN CREATIVE RECORDING SKILLS ON THE LATEST EQUIPMENT AT THE LEADING SCHOOL FOR SOUND ENGINEERS, PRODUCERS AND STUDIO MUSICIANS. WITH OR WITHOUT PREVIOUS EXPERIENCE, IF YOU'RE SERIOUS ABOUT A CAREER IN RECORDING, OUR 'HANDS-ON' TRAINING PROGRAMS CAN GET YOU STARTED AND PUT YOU AHEAD. FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY.

THE RECORDING WORKSHOP

THE RECORDING WORKSHOP
455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601
(800) 848-9900 (614) 663-2544
OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T

Bassist, 20, attending B.I.T. in March '89. I am seeking a roommate to share living expenses.

John R. Brassard
1615 Dennis Drive
Tyler, TX 75701
(214) 595-1305

Original, progressive hard rock/metal band seeks outside lyricist with a high regard for the unusual. Full credit guaranteed—we have a very healthy future awaiting us.

Entourage
5824 Horseshoe Drive
Bethel Park, PA 15102

Listen up! I can wipe the floor with most guitarists in southern California. I have good equipment, hot songs, fierce dedication, tons of charisma, but no patience for fools or dreamers. I need bass/keys, drums, and vocals or a band into Zeppelin, Purple, blues, or similar tasteful rock to help develop my material and build a career. Please, if you are amateurish, a megalomaniac, addict, drunk, slow learner, uncouth in appearance, a redneck, or merely amused, don't respond. I am world class and need quality hardworkers. No Metallica or Priest types, shower superstars, or free lunches. I back up my talk with action and results.

Ross Shepard
6391 Cornet Circle
Anaheim, CA 92807

Dual guitarists into Slayer, Venom, Anthrax, Megadeth. Willing to go as light as Metallica. We do covers as well as originals. We want a powerful bassist, a drummer with strong endurance, and a lead vocalist who can actually sing. All within the age limits of 16 to 19. Demos accepted but not required. So if you're highly motivated and dedicated to the cause, WE WANT YOU!

Joel Almberg
1443 East Lake Dr.
Chaska, MN 55318

26-year-old metal guitarist offering rock/metal guitar lessons in the privacy of your own home. Study through lessons designed, written and recorded especially for you. Learn at your own pace and learn only the topics you choose. All by mail! Send S.A.S.E. to:

Aaron Tremper
PO Box 311
South Fallsburg, NY 12779

ATTENTION HEAVY METAL BANDS: Awesome lead guitarist ready to join a touring and recording metal band. Young and aggressive, ready to be unleashed. Easy to work and get along with. Have looks, hunger and talent to give it all it takes. Best description of my style is: anything from Vinnie Vincent, Yngwie Malmsteen, to Ronnie Le Tekro and Steve Vai. Also a well rounded original style as well. I will send a demo tape and picture to any serious offer.

Darro Millar
Route 2
PO Box 586
Boone, NC 28607
1-(704)-264-3345
or 1-(704)-264-3264

Sounds great. Less tuning.

The Steinberger-designed KB Tremolo, from Hohner.

Some guitar players are buying the new KB Tremolo Guitars from Hohner for their incredible sound sustain and full response. Others are fascinated with the fixed-bridge locking system that makes these the easiest tremolo guitars to tune. And the easiest to keep in tune. In fact, even if a string breaks, you can instantly lock it back into perfect tune.

Designed by Steinberger, the KB Tremolo moves on a knife-edge fulcrum for precise pitch return and long sustain. This feature, in combination with the unique locking system, makes this the perfect tremolo for headstock guitars. Other features include Select pickups by EMG, Claim Blend sound, tremolo spring tension adjustment and a solid maple contour body.

Hohner KB Tremolo Series guitars are available in a full range of models: the ST Scorpion, SG Lion, ST Custom and ST Victory. For a complete catalog send $2 to Hohner Sonor Sabian at the address below. Or visit your nearest dealer and lock into tuning stability and total performance with the new KB Tremolo guitars.

HOHNER
PROFESSIONAL
KB TREMOLO GUITARS

HSS, Inc. • Hohner, Sonor, Sabian • P.O. Box 9167 • Richmond, VA 23227

MORE THAN JUST WANTED; The best damn lead player I ever knew, Murph Van Vorst, where are you? I know it's been ten years, but who's counting? We know each other from Lakewood, CO and used to play in a couple of bands together. I play keyboards. If you see this (or if you are a friend of his) please contact:

Regina Kay
P.O. Box 56480
Hayward, CA 94545-6480

Robert (Clyde) Denson, where are you at, dude? I'm out of the army and ready to jam. I've been trying to find your address, but no one knows your whereabouts.

Byong C. Lee Jr.
9607 Old Farm Rd.
Waco, TX 76710

MUSIC LESSONS: Acoustic/electric guitar styles (blues, R&R, fingerpicking, bluegrass, metal, etc); theory and improvisation; beginning to advanced levels; personalized, taped lessons via mail for those having difficulty finding instruction. Lessons available also on sax, banjo, harmonica. Contact for details.

P. David Welch
R.R. 2 Box 233
Murphysboro, IL 62966
(618) 687-2282

In October 1987 I mailed a letter to GUITAR asking them to forward a letter to Joe Satriani from me asking if I could build him an instrument to show my appreciation for writing such beautiful music. On March 23 I received a postcard from Joe, mailed to me from Osaka, Japan. He stated he was flattered I wished to build him a guitar and that maybe I could "break it in" for him! Needless to say, I was excited! Joe's my inspiration, my hero. I would just like to say thank you so much, GUITAR, for forwarding my letter to Joe. It shows you really care and honor your fans. It works both ways. Thanks for making a dream come true! Joe, if you're reading this, it's on the way.

Jim Combra
Portsmouth, RI

Female hard rock/metal band in the vein of Rock Goddess is forming. We're looking for a great bassist, a wild drummer, and an ace lead guitarist. Send demo (quality not important) and photo. Only females who are willing to make it; no poseurs or bimbos please.

Chantilly Lace Music
c/o Silma
Rep. Universidad A-73
San German, PR 00753

Is there anyone out there in the Grand Rapids/Kalamazoo area interested in forming the most original and diverse heavy metal band in the world, a metal band that kicks but does something new with the sound like Maiden and Queensryche without sounding like the two? I'm an 18-year-old guitarist playing for three years. There aren't any metal heads around, so I'm looking for a vocalist, co-lead guitarist, bassist and drummer. Moving to L.A. this summer and attending G.I.T. summer session. Anyone serious about joining, call or send letter.

Stormbringer
c/o Mike Miller
618 W. Superior
Wayland, MI 49348
(616) 792-2825

I am an 18-year-old guitarist in my third year of intense practicing. I need a band and I'm tired of getting involved with people who have no motivation. If you're really serious about success, if you've set goals, write me, because I want to be in your band. Influences include Vivian Campbell, Hammett, Lynch, Yngwie, Eddie & MacAlpine.

Steve Salzarulo
5649 Roane Dr.
Oceanside, CA 92056

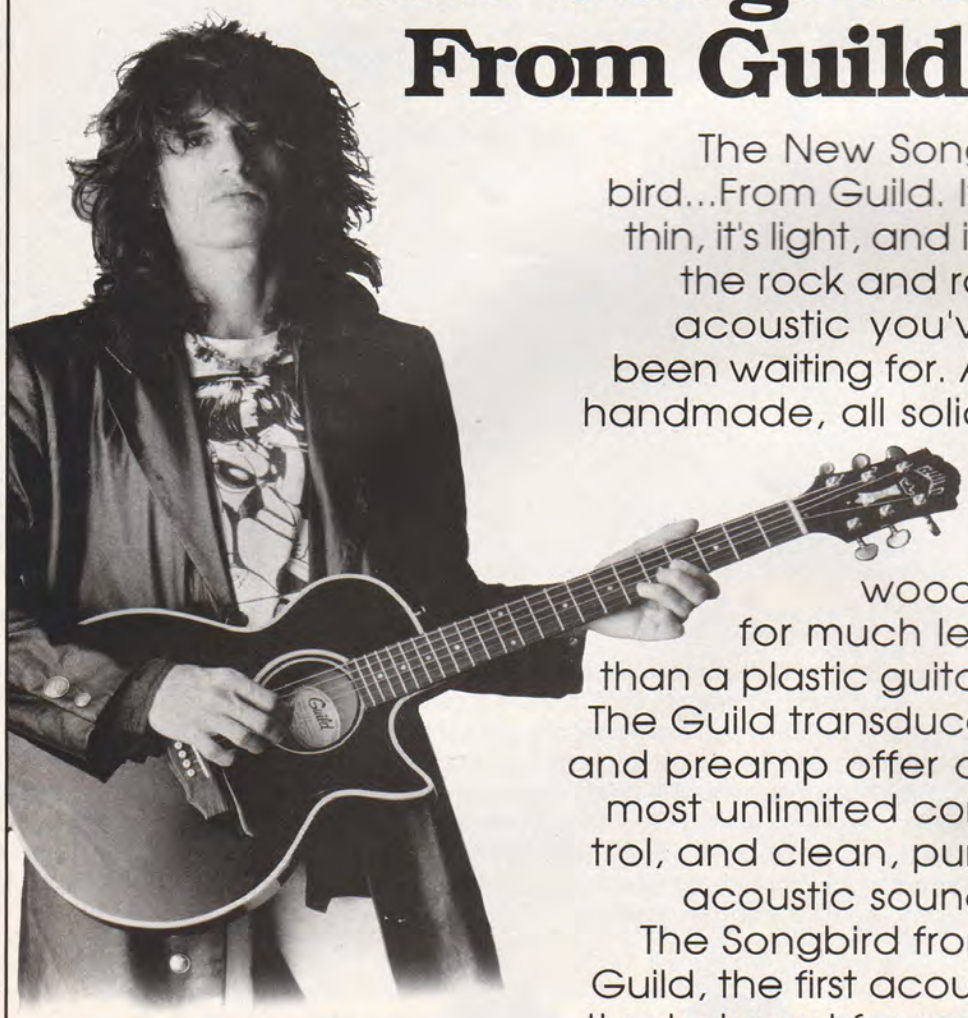
Rhythm guitarist/singer seeking to join or form metal/hard rock band with blues roots and a sense of humor. Killer chops. Lots of original tunes. No keyboards please & definitely no drugs or flakes. Will relocate for the right situation.

Pearl Starr
P.O. Box 126
McFarland, KS 66501

ATTENTION: Singer desperately needed to complete lineup for a mid-70's style hard rock band with influences ranging from Led Zeppelin, Robin Trower, and Deep Purple to Tesla, Great White, and the Cult. Would play mostly original material with a few cover tunes. Must have a good attitude and be easy to get along with (no egomaniacs please). Equipment a plus.

Chris Poteat
504 Hilo Road
Fayetteville, GA 30214
(404) 460-1759

The Songbird From Guild.



The New Songbird...From Guild. It's thin, it's light, and it's the rock and roll acoustic you've been waiting for. All handmade, all solid woods, for much less than a plastic guitar. The Guild transducer and preamp offer almost unlimited control, and clean, pure acoustic sound. The Songbird from Guild, the first acoustic designed for rock and roll.

Joe Perry of

Guild

(401) 596-0141

PLAY LIKE THE PROS!

Recorded Versions from Hal Leonard Publishing let you sound like the pros. Play the exact same licks and solos as George Benson, Chuck Berry, Eric Clapton, Bo Diddley, Yngwie Malmsteen, Pink Floyd and U2. Not to mention Cinderella, Def Leppard, Iron Maiden, Lynyrd Skynyrd, Night Ranger, Ratt, Poison and Police.

Hal Leonard Guitar
RECORDED VERSIONS
With Notes & Tab

Recorded Versions are guitar transcriptions of songs note-for-note from the albums. They include the melody and lyrics, plus the note-for-note guitar licks and solos in standard notation and tablature.
Choose your favorites from the vast collection of Recorded Versions:

The Beatles Guitar
52 favorite Beatles songs.
00696088 $12.95

The Best of George Benson
15 of his best, including: Breezin' • Give Me The Night • Lady Love Me • On Broadway • This Masquerade • more.
00699041 $12.95

Chuck Berry
17 of his greatest hits, including: Back In The U.S.A. • Johnny B. Goode • Mabellene • Roll Over Beethoven.
00692385 $14.95

Cinderella — Night Songs
10 songs, including the hits: "Nobody's Fool" and "Somebody Save Me."
00692375 $12.95

Best Of Eric Clapton
12 of his best, including: Cocaine • Lay Down Sally • Forever Man • Have You Ever Loved A Woman • more.
00692391 $14.95

Def Leppard — High 'N' Dry/Pyromania
Matching folio to these two smash hit LP's. 20 songs.
00692440 $16.95

Bo Diddley Guitar Solos
From Bo Diddley, one of the "inventors" of rock 'n' roll, here are eighteen of his biggest tunes transcribed directly off the recordings. Songs include: Bo Diddley • Diddy Wah Diddy • Hey Bo Diddley • I'm A Man • Mona (I Need You Baby).
00692240 $14.95

Great Rockabilly Guitar Solos
18 songs, transcribed note-for-note, as performed by these great artists: Elvis Presley, Buddy Holly, Eddie Cochran, The Stray Cats and Ricky Scaggs. Songs include such hits as: Blue Suede Shoes • Hound Dog • Peggy Sue • Hello Mary Lou • Stray Cat Strut • and more.
00692820 $14.95

Iron Maiden
Guitar transcriptions to all of the songs on this group's first four albums: "Killers," "Iron Maiden," "The Number Of The Beast," and "Peace Of Mind."
00693095 $19.95

Iron Maiden — Powerslave/ Somewhere In Time
Matching folio to the "Powerslave" and "Somewhere In Time" LP's. Includes 16 songs.
00693096 $17.95

Lynyrd Skynyrd
A collection of their best, including: Free Bird • Gimme Three Steps • Whiskey Rock-A-Roller • and more.
00693412 $14.95

Yngwie Malmsteen — Marching Out
Includes 10 songs, featuring: Don't Let It End • Disciples Of Hell • I Am A Viking • I'll See The Light • six more.
00694756 $14.95

Yngwie Malmsteen — Rising Force
Matching folio to the smash LP.
00694755 $16.95

Yngwie Malmsteen — Trilogy
Matching folio to the smash LP.
00694757 $16.95

Night Ranger — 7 Wishes
10 songs, including: Sentimental Street • Four In The Morning • Goodbye.
00693632 $9.95

Pink Floyd — Early Classics
13 of their best from the early years, including: Astronomy Domine • Eclipse • Money • Time • Us And Them.
00693800 $14.95

Poison — Look What The Cat Dragged In
10 songs, including: I Want Action • Talk Dirty To Me • I Won't Forget You.
00693865 $14.95

The Best Of Police
A super collection of their greatest, including: King Of Pain • Every Breath You Take • De Do Do Do, De Da Da Da • more.
00693864 $14.95

Ratt — Dancing Undercover
Includes the songs: Dance • Enough Is Enough • Slip Of The Lip • more.
00693912 $16.95

Ratt — Invasion Of Your Privacy
10 songs, including the hit single "Lay It Down."
00693910 $12.95

Ratt — Out Of The Cellar
Matching folio to the smash LP.
00693911 $16.95

The Best of U2
10 of their best, including: Gloria • Sunday Bloody Sunday • New Year's Day • Pride (In The Name Of Love) • more.
00694410 $16.95

U2 — The Joshua Tree
Matching folio to the critically acclaimed smash LP.
00694411 $14.95

The Frank Zappa Guitar Book
Includes 22 songs from seven Zappa LP's.
00704325 $16.95

See your local music dealer or write directly to Hal Leonard Publishing.

Please rush me the following:

___ 00696088 The Beatles Guitar $12.95
___ 00699041 The Best Of George Benson $12.95
___ 00692385 Chuck Berry $14.95
___ 00692375 Cinderella-Night Songs $12.95
___ 00692391 Best Of Eric Clapton $14.95
___ 00692440 Def Leppard-High 'N' Dry/ Pyromania $16.95
___ 00692240 Bo Diddley Guitar Solos ... $14.95
___ 00692820 Great Rockabilly Guitar Solos $14.95
___ 00693095 Iron Maiden $19.95
___ 00693096 Iron Maiden-Powerslave/ Somewhere In Time $17.95
___ 00693412 Lynyrd Skynyrd $14.95
___ 00694756 Yngwie Malmsteen-Marching Out $14.95
___ 00694755 Yngwie Malmsteen-Rising Force $16.95
___ 00694757 Yngwie Malmsteen-Trilogy . $16.95
___ 00693632 Night Ranger-7 Wishes $9.95
___ 00693800 Pink Floyd-Early Classics $14.95
___ 00693865 Poison-Look What The Cat Dragged In $14.95
___ 00693864 The Best Of Police $14.95
___ 00693912 Ratt-Dancing Undercover $16.95
___ 00693910 Ratt-Invasion Of Your Privacy $12.95
___ 00693911 Ratt-Out Of The Cellar $16.95
___ 00694410 The Best Of U2 ..... $16.95
___ 00694411 U2-The Joshua Tree $14.95
___ 00704325 The Frank Zappa Guitar Book $16.95

Check/Money Order Enclosed for _____
(Please add $2.00 shipping & handling)
WI residents add 5% sales tax.
MN residents add 6% sales tax.

Please charge my:

___ Visa ___ MasterCard ___ American Express

Account Number Expiration Date

Cardholder's Signature

MONEY BACK GUARANTEE! We will be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund. Please allow 4 weeks for delivery.

SHIP TO:

Name

Address

City State Zip

GPM29

SEND COUPON TO:

HAL LEONARD PUBLISHING CORPORATION
P.O. Box 13819
Milwaukee, WI 53213

WEAR THE MAGAZINE YOU CAN PLAY

T-shirts from GUITAR for the Practicing Musician are available in your choice of BLACK and ROYAL BLUE. Our T-shirts are made in the U.S.A. and are 50% cotton and 50% polyester for easy care and long wear. They are available in S, M, L, and XL. To get yours, just fill in the coupon below.

Rick Gould

Larry DiMarzio

MAIL TO:

Box 1490, Dept.T
Port Chester, NY
10573-1490

guitar™ FOR THE PRACTICING MUSICIAN

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ VISA ☐ MASTERCARD Exp.date ____

ACCT.# _____ Signature _____

COLOR	SIZE (S,M,L,XL)	QTY.	PRICE	TOTAL
Royal Blue			$7.50	
Black			$7.50	
			Postage and Handling	$2.50
(N.Y. residents please add sales tax)			**TOTAL DUE**	

Please allow 6 weeks for delivery in U.S., foreign orders up to 3 months. Foreign orders please add an additional $2.50 per shirt. All orders payable in U.S. funds only. Note: Minimum credit card order is $10.00. Credit card orders can also be made by calling 914-937-8601 between 9:00 a.m. and 5:00 p.m. (E.S.T.)

TOC

Attention bands and songwriters! The response that we have received from many of the demos that you've sent to us to send to record companies has been fantastic. If you have not contacted us yet but would like to and feel your original music is top notch, then write to us today.

Chris Greeley Entertainment
P.O. Box 593
Bangor, ME 04401
(207) 942-8005

Young songwriter wanting to form rock band. Ranges from blues to heavy metal. Need keyboards, bass guitar, lead guitar, and drummer. Not interested in any professionals. All you need is a desire to work hard to grow together to form an original sound. Absolutely no drugs. If you are interested in making music your life then call or write.

Clayton Reed
2044 Town East Mall
Mesquite, TX 75150
(214) 613-0485
Between 3-9 p.m.

19-year-old drummer with 4½ years experience looking for a hard rock/heavy metal band. I also do vocals and play guitar and bass. My influences are Alex Van Halen, Tommy Lee, Bobby Blotzer, Tommy Aldridge, John Bonham, Neil Peart, "Wild" Mick Brown and Vinnie Appice. If serious send demo and photo of yourself. (Hey Jeff Geen of Orwigsburg, PA, what's happening? Have you found yourself a band or what?)

Zoran Muratovic
2833 Route 348
Rawdon, Quebec
Jok 1SO, Canada
(514) 834-3134

Experienced 26-year-old lead guitarist looking to branch out from current band to form new band or join existing one. Interested in covers as well as originals. Favorites include Van Halen, Dokken, Rush, Zeppelin, Scorpions, Priest, Ozzy (with Randy), etc. I have complete 3000 watt PA and am a valuable asset to any band. I'm also looking to do sound for a good local band in the area, as I have experience using my PA for making demos. Will respond to all serious inquiries.

Jeff Nitka
14-M Reler Lane
Somerset, NJ 08873
(201) 821-5484

Bassist with 10 years experience looking for SERIOUS musicians in Sacramento area for original melodic metal band. No thrashers please. All Peavey equipment.

Joe O'Saben
1286 Plumas St.
Yuba City, CA 95991
(916) 674-2417

VOCALIST wanted for professional original hard rock/heavy metal band. Voice, looks, charisma and writing ability a must.

Mr. Hyde
1402 3rd St.
Bay City, MI 48708
(517 894-5797

SUPERCHOPS 4 BASS

Join the thousands of bassists world-wide, from beginners to name players, who have developed their technique, theory, vocabulary, fretboard knowledge and improvisational abilities with what many consider the best instructional course available: **SUPERCHOPS 4 BASS!** Instructor **Beaver Felton,** featured in Guitar Player Spotlight Column (Aug. '85), is known for his wide-ranging style combining fingers, thumping, chords, harmonics, and tapping. These techniques, broken down to different playing levels, are each taught on separate lessons allowing you to concentrate specifically on the style(s) you want. Each tape contains licks, patterns, and exercises (reading ability is not required as all are explained verbally and musically in full detail) to help you develop your own SUPERCHOPS!

Beaver Felton uses Peavey basses, Ibanez basses, Guild and Ashbory basses, GHS Strings, Kleen-Axe, and Hipshot.

WHAT THE PROS SAY . . .

"The **SUPERCHOPS 4 BASS** *series contains useful and clearly explained information which will definitely improve your technique and add some real fire to your playing."* —Kenny Aaronson (Billy Idol Band)

"Beaver is a gifted player who, through his clear-cut teaching manner, gives generously from his fingertips to yours."—Will Lee (David Letterman Show)

"After hearing Beaver's live solo, I must say that such an instructional tape should be quite successful, since he possesses a large vocabulary of stunning bass riffs that blend fusion, funk, and classical chops with wide stretched hammer-ons and outrageous harmonics." —Mike Varney (GP Magazine)

FROM THE CUSTOMERS . . .

"These tapes are fantastic and can have a beginner sounding like a pro in no time." — Gary Feist, New York

"I have tapes from other companies and yours are simply the best available for players at any level." —Mike Reynolds, Georgia

QTY Cassette TAPES AVAILABLE (45 minutes each)

____ Primer: 18 hot solos (incl. GP mag. solo) exhibiting all techniques ($12.95, 30 min.)

____ #1 Slap Style (Beg./Inter.) ____ #4 Fingers (Inter./Adv.) ____ #7 Harmonics (Beg./Adv.)
____ #2 Slap Style (Inter./Adv.) ____ #5 Tapping (Beg./Inter.) ____ #8 Chords (Beg./Adv.)
____ #3 Fingers (Beg./Inter.) ____ #6 Tapping (Inter./Adv.) ____ #9 Scales, Modes (Beg./Adv.)

Enclosed is $_____ ☐ check ☐ money order ($14.95 per tape, OR $52.45 for 4 tapes + $1 ship. per tape).
C.O.D. by phone (912-233-BASS)

Name _____

Address _____

City/State/Zip _____

Send to: SUPERCHOPS 4 BASS, PO Box 22953, Savannah, Ga. 31403- 2953 • Allow 2-4 weeks delivery • GA residents add 5% sales tax (75¢ per tape) • Foreign residents add $2 per tape MONEY ORDERS IN U.S. DOLLARS ONLY • DEALER INQUIRIES: SILVER EAGLE, 818-988-1334 Collect.

THE CHARTS

The following chart of best-selling instruments, amps and effects was put together through a random sampling of 250 music dealers from the top 40 major markets in the country.

ELECTRIC GUITARS

1. FENDER AMERICAN STANDARD STRAT
2. IBANEZ RG 550
3. FENDER STRAT PLUS
4. FENDER SQUIRE STRAT
5. JACKSON SOLOIST
6. IBANEZ SABER
7. CHARVEL MODEL 4
8. KRAMER STRIKER
9. CHARVEL MODEL 2
10. B.C. RICH WARLOCK
11. CHARVEL MODEL 6
12. GIBSON LES PAUL
13. CHARVEL MODEL 1
14. HOHNER GT3
15. KRAMER FOCUS

BASSES

1. FENDER PRECISION
2. ERNIE BALL MUSIC MAN STINGRAY
3. GUILD PILOT
4. FENDER SQUIRE JAZZ
5. CHARVEL 2B
6. YAMAHA BB300
7. FENDER JAZZ
8. PEDULLA MVP
9. PEAVEY DYNA BASS
10. KRAMER SPECTOR NS2
11. B.C. RICH WARLOCK SERIES
12. PEAVEY PATRIOT
13. YAMAHA RBX 200
14. IBANEZ RB800
15. PEAVEY FOUNDATION

ACOUSTIC GUITARS

1. YAMAHA FG SERIES
2. OVATION CELEBRITY SERIES
3. GUILD D25
4. MARTIN D28
5. WASHBURN D14
6. OVATION ULTRA
7. OVATION 1869
8. YAMAHA APX SERIES
9. TAYLOR 710
10. FENDER GEMINI II
11. KRAMER FERRINGTON
12. TAKAMINE JASMINE S60
13. MARTIN SHENANDOAH
14. OVATION LEGEND
15. MARTIN SIGMA

AMPS

1. PEAVEY BANDIT 75
2. FENDER DELUXE 85
3. FENDER TWIN
4. MESA BOOGIE MARK III
5. GALLIEN KRUEGER 250ML
16. RANDALL JC120H
7. PEAVEY BACKSTAGE 50
8. MARSHALL JCM 800
9. CRATE G60
10. PEAVEY RAGE
11. MARSHALL FULL STACK 2205
12. MESA BOOGIE .50 CALIBER
13. FENDER SIDEKICK
14. CRATE G40C
15. GALLIEN KRUEGER 2100 SEL

PEDAL EFFECTS

1. DIGITECH PDS 1002
2. BOSS DD3
3. BOSS CE2
4. BOSS HM2
5. DOD FX65
6. PRO CO RAT
7. DOD FX56
8. BOSS MZ2
9. BOSS ME5
10. t.c. CHORUS FLANGER

RACK EFFECTS

1. DIGITECH DSP 128
2. ALESIS MIDIVERB II
3. ROLAND GP-8
4. ADA MP1
5. ART PROVERB
6. YAMAHA SPX 90 II
7. SR&D STEREO CHORUS
8. DOD 1900
9. SR&D EQ
10. ALESIS MICROVERB

Seven Elegant Finishes!

Available in SB-10, SB-100, SB-200, SB-300
and SB-30K (Locking Nut Version).
Ask also about the new Sebring JAMMER basses

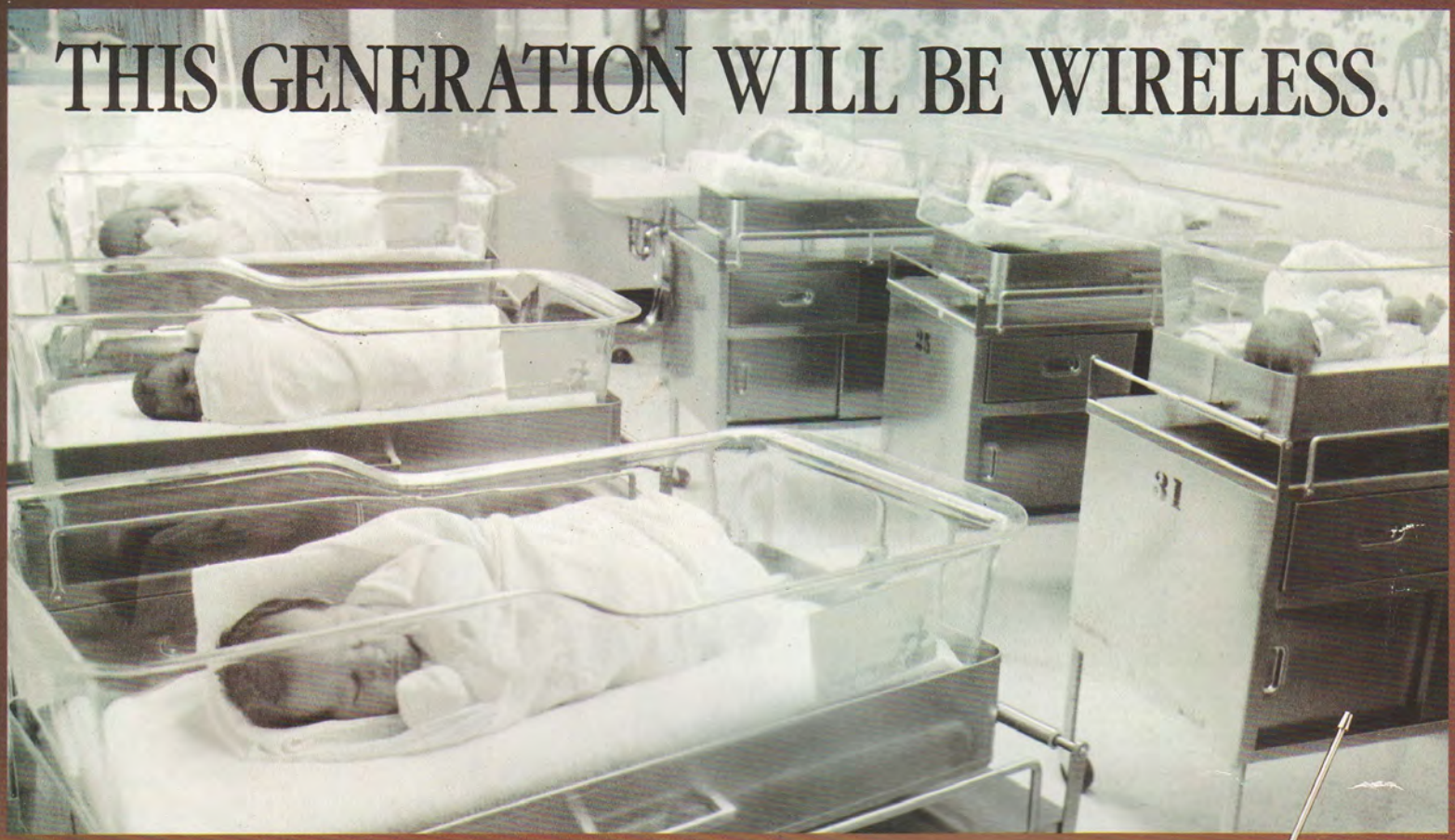
213-946-6500

VMI Industries

P.O. Box 3025, Santa Fe Springs, CA 90670

Designed by Michael X. Alvarez

THIS GENERATION WILL BE WIRELESS.



What are *you* waiting for? With the introduction of our Stage II system, a limited budget won't hold you back. Samson world-class wireless technology means you can finally get the highest standard of audio quality and professional performance at truly affordable prices.

Stage II is the only system in its class with *dbx noise reduction. It captures the full dynamic and tonal range of instruments and vocals without the noise or coloration of typical compander systems.

Our ultra-reliable VHF technology, road-tested on the world's leading stages, fulfills the promise of no more dropouts and RF interference.

Before you know it, *everyone* will be going wireless. For the first time, Stage II lets you cut the cord and move freely into the wireless future.

STAGE SERIES II

SAMSON®

WE ARE THE WIRELESS FUTURE℠

Samson Technologies Corp. 485-19 South Broadway, Hicksville, NY 11801
(516) 932-3810 TLX 284696 SAM UR FAX (516) 932-3815

In Canada: Omnimedia Corporation Ltd., 9653 Cote De Liesse, Dorval, Quebec H9P 1A3 514-636-9971

© 1988 Samson Technologies Corp. *dbx is registered trademark of BSR North America, LTD.